DOCUMENT RESUME

ED 200 030 FL 012 181

TITLE Japanese Language Program Guide.
INSTITUTION Hawaii State Dept. of Education, Honolulu. Office of Instructional Services.
REPORT NO RS-79-8161
PUB DATE Sep 79
NOTE 129p.; For related documents, see FL 012 178-183.

EDRS PRICE MF01/PC06 Plus Postage.
DESCRIPTORS Communicative Competence (Languages); Conversational Language Courses; Cultural Education; Educational Media; Educational Objectives; Instructional Materials; *Japanese; Language Skills; Language Tests; Learning Activities; *Modern Language Curriculum; Secondary Education; *Second Language Instruction; *State Curriculum Guides
IDENTIFIERS Hawaii

ABSTRACT

This guide presents the philosophy, goals, and objectives, as well as the scope and sequence of Japanese language instruction at the secondary level for the public schools of Hawaii. The guide is intended to aid schools in developing their own instructional program and objectives. The six chapters of the guide treat the following points: (1) general outline and explanation of philosophy, goals, objectives, and performance expectations in listening, speaking, reading, writing, and culture; (2) methods and techniques for teaching the sound system, grammatical patterns, vocabulary, culture, reading, and writing; (3) the scope and sequence of content and skills development for Levels I-IV; (4) testing and evaluation of audio-lingual, and reading and writing skills, as well as test evaluation criteria; (5) considerations on use of a textbook series and supplementary materials; and (6) ideas for learning activities. An appendix includes objectives, course outline, sample lesson plans, and exercises for conversational classes, Levels I and II. A bibliography completes the volume. (AMH)

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JAPANESE LANGUAGE PROGRAM GUIDE

Office of Instructional Services/General Education Branch • Department of Education • State of Hawaii • RS 79-8161 • September 1979

JAN 2 6 1981

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FOREWORD

Because of its proximity to Japan, Hawaii attracts a great number of Japanese visitors, and Waikiki often looks like the Ginza, the Broadway of Tokyo. Furthermore, Japanese business investments and establishments in Hawaii are increasing steadily. Today, signs in Japanese saying "We speak Japanese here" or "We can service in Japanese also" are prevalent in Waikiki. It is even common to find Japanese kanji for "men" and "women" on the doors of restrooms everywhere.

To be able to speak the Japanese language and have some understanding of the Japanese will indeed be advantageous in Hawaii. A knowledge of the Japanese language will not only enhance one's appreciation of these people but also facilitate one's enjoyment of their culture, art, and literature.

This guide is intended to assist administrators, teachers, and others dedicated to furthering international understanding and peace by encouraging the study of the Japanese language in Hawaii.

Charles G. Clark
Superintendent of Education

ACKNOWLEDGMENTS

Special appreciation is due to all the teachers of Japanese in the State of Hawaii who spent hours in questioning, commenting, reviewing and critiquing this document in various stages of its realization.

Many thanks and appreciation also to Esther Sato, Professor, College of Education, principal coordinator and writer of this guide; Loren Shishido, Instructor, Curriculum Research and Development Group (CRDG) who assisted in the writing; Arthur King, Director of CRDG, who reviewed this material and made valuable suggestions; and John Wollstein, Educational Specialist, Asian, European and Pacific Language Program, Hawaii State Department of Education, who provided valuable guidance in the preparation of this Japanese Language Program Guide.

Rev. Eijo Ikenaga, Myohoji Mission, Honolulu, Hawaii, was kind enough to share his talents with us by doing the calligraphy.

To these and all others who have contributed and supported the study of Japanese language and culture "Arigatoo Gozaimasu."

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CHAPTER I

INTRODUCTION

Seishin ittoo nani goto ka narazaran.

(Where there is a will, there is a way.)

PURPOSE OF THE GUIDE

The purpose of this Japanese Language Program Guide is to express the philosophy, goals and objectives, and to outline the scope and sequence of Japanese instruction at the secondary levels for the public schools of Hawaii. All of these elements are treated within the framework of the Master Plan for Public Education in Hawaii, the Foundation Program, and the performance expectations.

This guide is designed to aid schools in developing their own instructional program by outlining program goals, program objectives and performance expectations from which teachers can establish the instructional objectives relative to their classroom situations.

This guide does not advocate any specific instructional methodology or specific instructional materials to be used. Teachers are free to select from the Approved Instructional Materials (AIM) publication those materials they feel are best suited to meet the needs of individual students.

PHILOSOPHY OF THE JAPANESE LANGUAGE PROGRAM

The study of Japanese adds a dimension of enrichment that should be an integral part of one's academic experience. This experience should begin at the earliest possible age when continuous progress in the language can be assured. Only through language learning experience can a person develop awareness of similarities and differences in the various language systems. It is through the ability to communicate that one develops greater understanding, appreciation, respect and acceptance of other cultures. Learning that different people have different social standards and values will help to remove the barriers resulting from an ethnocentric perspective.

Accordingly, the Japanese language program is based on the philosophy that:

Understanding the Japanese language and culture promotes an appreciation of the Japanese people and their heritage.

Studying the Japanese language and culture helps students to view their own language and culture from different perspectives.

Comparing and contrasting forms and syntax of the Japanese language with one's own language enhances the understanding and appreciation of one's native language.

Mastering the Japanese language is made difficult with the three different orthographies in addition to "roomaji."

Mastering oral proficiency in Japanese requires many hours of oral practice and emersion in the language.

The growing importance of the natural and human resources throughout the world makes it imperative that young Americans learn about their neighbors, especially Japan, one of the most powerful economic and political nations in the Pacific Basin. And the best way to know them is to speak their language, Japanese.

THE VALUE OF THE JAPANESE LANGUAGE PROGRAM

Geographically Hawaii is the crossroads of the East and the West and is the hub of the Pacific Basin. As such it is a center for cultural and economic exchanges which influence the quality of the life of many peoples of various political, social, educational, and economic backgrounds.

Hawaii is the home of nearly 900,000 people, of which 29% either speak Japanese or are of Japanese extraction. Furthermore, the number of tourists from Japan approaches one-half million yearly and is not decreasing. There are unlimited opportunities for hearing, speaking, reading, and writing Japanese in Hawaii, with two radio stations offering Japanese programs from 18 to 24 hours daily, two Japanese-English newspapers, Japanese tourist guides, theaters showing Japanese films regularly, and 5-6 hours of Japanese-language television programs daily. There are also many expressions of art, music, literature and culture in numerous media readily available to be appreciated.

What a richer person one could be if he or she knew the Japanese language and could appreciate the great heritage of the Japanese people and their contribution to American culture. How much more useful to society one could be if he or she could speak, read, and write the Japanese language, especially in business, social, and cultural exchanges.

The Japanese language learning experience provides the opportunity to develop awareness of (1) other people's beliefs, thoughts, and behavior; (2) the variation in meanings attached to words and phrases in a language; and (3) the need for common understanding for efficient interaction within a society and across cultural boundaries. Language learning experiences dispel ethnocentricity and help nurture the cultural pluralism that has given our country its strength. The fact that English developed as the international language is all the more reason why another language should be studied, for no country can be independent in this interdependent world of today. Considering all of the above and the fact that people of Japanese background make up the second largest group in Hawaii's population, it becomes obvious that the value of Japanese language study is immeasurable.

THE HIERARCHY OF GOALS, OBJECTIVES, AND PERFORMANCE EXPECTATIONS IN THE JAPANESE LANGUAGE PROGRAM

The Master Plan for Public Education in Hawaii mentions a number of educational purposes which relate to the Asian, European and Pacific Language Program. One purpose concerns helping students to understand and to appreciate other individuals belonging to social, cultural, and ethnic groups different from their own. Another deals with helping students acquire the skills of listening, speaking, reading, and writing.

The Asian, European and Pacific Language Program has, in varying degrees, either a direct or an indirect influence on the attainment of many of the Foundation Program Objectives which are translations of the educational purposes.

The overall program goals and program objectives for culture and language learning are listed in the Foreign Language Program Guide, published in October 1977. Those specific to the Japanese Language Program are found in this chapter.

The performance expectations found on pages 10 and 11 are examples of more refined guidelines of expected outcomes at the classroom level. The performance expectations are delineations of the program objectives.

The teacher must bear in mind that the performance expectations are by no means exhaustive or inclusive. They serve only as guideposts for identifying instructional or teaching objectives.

A graphic illustration of the hierarchy of the relationships is found on the page following.

GRAPHIC ILLUSTRATION OF THE HIERARCHY OF GOALS, OBJECTIVES AND PERFORMANCE EXPECTATIONS IN THE JAPANESE LANGUAGE PROGRAM

The Master Plan

Statements of eleven educational purposes.

↓

The Foundation Program Objectives

Statements of eight overall objectives.

↓

Program Goals

General statements of program goals.

↓

Program Objectives

More specific statements of program goals.

↓

Performance Expectations

Representative delineations of program objectives.

↓

Instructional Objectives
(Teaching Objectives)

Specific statements selected by teacher
with focus on student performance.

PROGRAM GOALS

There are two general goals in the Japanese Language Program:

1. To create in students an awareness and an appreciation of the Japanese culture, with its far-reaching effects throughout our world.
2. To teach students the basic listening, speaking, reading, and writing skills which lead to the ability to think and to communicate in the Japanese language.

PROGRAM OBJECTIVES: CULTURE

The objectives of cultural instruction within the Japanese Language Program are:

1. To develop a positive attitude toward the Japanese language and an appreciation of the overall culture it represents.
2. To develop a fuller understanding of verbal and non-verbal communication of the Japanese.
3. To develop an acquaintance with and respect for Japanese-speaking people in the students' own community and everywhere.
4. To develop an understanding of the Japanese family unit and its impact upon and contribution to the society of which it is a part.
5. To develop a familiarity with and understanding of the educational opportunities available in Japan and how these opportunities affect their economic and social development.
6. To develop an understanding of how the Japanese government is similar to and different from our own.
7. To develop an acquaintance with the religious aspects of life in Japan.
8. To develop an understanding of geographic influences upon the economic and social development of Japan.
9. To develop an appreciation of the role played by the Japanese-speaking world in the creative arts and the sciences.
10. To develop a knowledge of history and historical figures, cultural heroes, and literature of the Japanese-speaking world.
11. To appreciate the intrinsic beauty of the Japanese language.
12. To develop a fuller understanding, and appreciation of American culture through the additional perspectives gained by studying Japanese culture.

PROGRAM OBJECTIVES: LANGUAGE SKILLS

The student should be able:

1. To listen to and comprehend the Japanese language when spoken at a normal speed on a subject within the range of the student's experience.
2. To speak well enough to communicate directly with a native speaker of Japanese within the range of the student's experience.
3. To read Japanese material on a given level with direct understanding and without translation.
4. To write in Japanese orthography about a subject within the range of the student's experience, using authentic Japanese patterns and expressions.
5. To understand, appreciate and employ idiomatic nuances and gestural language common to native speakers of Japanese.
6. To develop a better command of the English language through the additional perspectives gained by studying another language.
7. To learn basic Japanese grammar and its application.
8. To learn and think in Japanese, the ultimate objective of language study.

PERFORMANCE EXPECTATIONS FOR ASIAN, EUROPEAN AND PACIFIC LANGUAGES

First Year of the Language	Second Year of the Language	Third Year of the Language
. Discusses some ways in which cultural differences (e.g. proximity of speakers) play important roles in verbal communication.	. Relates how similarities among cultures are partly caused by increasing ease of communication and travel.	. Demonstrates an awareness of notable events, conditions, and ideas which have influenced language and its culture.
. Explains how knowledge of a new language enhances the potential for new experiences.	. Explains how one's own perspective has been broadened through the study of a new language and the culture associated with it.	. Discusses some of the major personalities which have influenced the history of the country(ies) where the new language is spoken.
. Explains how cultural value differences can be understood through the study of a new language.	. Compares the culture of the country(ies) where the new language is spoken with one's own.	. Recognizes how the values and traditions of a country are often reflected in its language.
. Discusses the role a new language plays in meeting societal needs for communication among countries and cultures.	. Discusses ways in which types of art forms vary among cultures.	. Identifies, selects, and uses alternative solutions to interpersonal conflicts which might arise from cultural differences.
. Participates in aesthetic expressions of the new culture, such as dancing, singing, and cooking.	. Explains the way in which the art forms of a culture reflect its values, customs, and environment.	. Demonstrates the understanding that the art forms of a culture reflect its values, history and environment.
. Identifies selected art forms that are representative of the new culture.	. Identifies selected art forms that are representative of the new culture.	. Uses the aesthetic expressions of the new culture (such as music, art, performing arts literature, cooking, and architecture) for one's own enrichment.
. Discusses some aesthetic contributions of the culture and the new language to American life.	. Demonstrates an understanding that the art forms of a culture reflect its values, history, and environment.	. Demonstrates an aesthetic aspect of the new culture through art, dance, dramas, etc.
. Reads aloud written material in the new language to enjoy its rhythm, tone, and sound.	. Reads and comprehends cultural information written in the basic vocabulary of the new language.	. Identifies some major writers and works in the new language and comments on their influence upon the language and the culture.

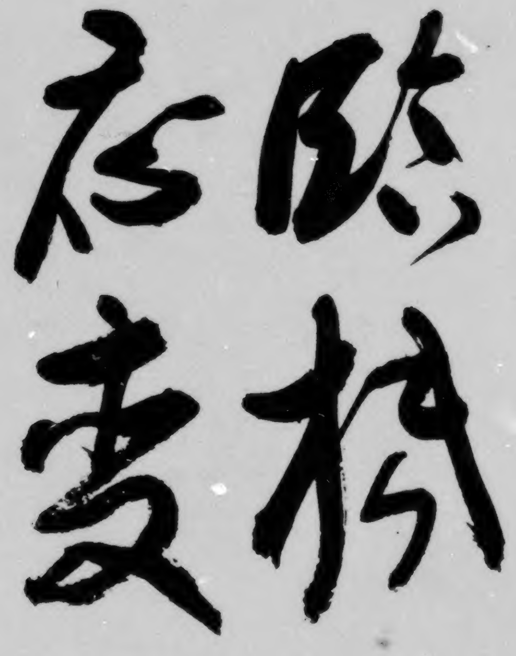
First Year of the Language	Second Year of the Language	Third Year of the Language
. Reads, with general comprehension, simple selections in the new language.	. Reads, with general comprehension, literary selections in the new language.	. Reads aloud written material in the new language to enjoy its rhythm, tone. and sound.
. Writes basic sentences in the new language.	. Reads aloud written material in the new language to enjoy its rhythm, tone, and sound.	. Reads, with general comprehension, simple literary selections in the new language.
. Exchanges amenities with a speaker of the new language.	. Creates an original paragraph in the new language.	. Reads simple stories and poetry in the new language which evoke personal aesthetic pleasure.
. Demonstrates sensitivity towards the needs of a speaker of the new language by responding to verbal and non-verbal cues.	. Reads simple stories and poetry in the new language which evoke personal aesthetic pleasure.	. Corresponds with a speaker of the new language.
. Communicates with a speaker of the new language using basic vocabulary including numbers and measurement.	. Corresponds with a speaker of the new language.	. Creates an original composition in the new language.
	. Demonstrates sensitivity towards the needs of a speaker of the new language by responding to verbal and non-verbal cues.	. Communicates with a speaker of the new language using basic vocabulary including numbers, measurement, and money.
	. Communicates with a speaker of the new language using basic vocabulary including numbers, measurement, and money.	. Uses insights gained through the study of the new language to enhance interaction with people who speak the language.
	. Converses in the new language in a familiar situation.	. Converses in the new language in a familiar situation.
	. Identifies stories, poetry, and music of the new language and culture which evoke personal aesthetic pleasure.	. Uses the new language for personal enjoyment.
		. Listens to selected literary art forms in the new language.

CHAPTER II

LANGUAGE TEACHING: METHODS AND TECHNIQUES

Rinki oohen.

(Take proper steps to meet the situation.)



INTRODUCTION

Contrastive Analysis and Language Teaching

Language is a tool for communication. The study of its basic elements is often referred to as phonology, morphology, and syntax. Phonology describes the sounds of a language and their accompanying features such as pitch, stress, and intonation. Morphology is a study of the manner in which these sounds are combined to constitute various meaningful linguistic forms. Syntax refers to the combination and arrangement of these forms which make up larger units of speech such as phrases, clauses, and sentences. Language is, therefore, a complex system of hierarchy composed of categories and subcategories of various linguistic units. Most languages seem to share certain universal characteristics, but a comparison of any two languages will show that each language has a system of its own.

To illustrate the differences between two linguistic systems, we may draw an analogy between languages and human dwellings. Let us compare typical American and Japanese houses. They are built for similar purposes: providing privacy, a shelter from the elements, a place to rest, eat, entertain people, and so on. They seem to have certain features in common like the roofs, floors, walls, rooms, doors, and windows. But these common features do not account for the apparent differences in the general appearance of the houses. All the component elements of the houses must be compared if we want to study in what ways they are different. We need to examine the functions and shapes of walls, doors, windows, floors, roofs, and other objects, as well as the materials with which they are constructed.

English and Japanese as two languages do share certain general features. They both serve the same purpose of communication. They are made up of speech sounds, some of which are similar or identical in the two languages. They have common grammatical categories like the subject, the predicate, the verb, the adjective, the pronoun, and so forth. Yet they are different in appearance--that is, the way they sound when they are spoken, the way they look when they are written, and the way words are strung together to make up utterances. A contrastive analysis of the two languages will reveal in what way their phonological, morphological, and syntactic systems are similar to or different from each other. Most of the errors made by the English-speaking students studying Japanese are found in the areas where the two systems differ from each other. Contrastive analysis can reveal these areas and in most cases identify the nature of possible interferences or the negative transfer of the English linguistic system in the study of Japanese.

In the past years many students have approached a foreign language with the erroneous notion that the study of its grammar and vocabulary with some conversational phrases would enable them to master the language. But grammar is only an analysis and a description of various linguistic forms and patterns which constitute a coherent synthesis. It alone cannot establish linguistic habits or guarantee correct performance in the foreign language. It may help the student to know about the language, but it cannot effectively help one to know the language.

The traditional grammar-translation teaching method, which often equates English patterns with those of Japanese, or describes Japanese in terms of English grammar, has seldom succeeded in establishing correct linguistic habits in students. The so-called direct method can teach a limited amount of vocabulary and conversational phrases to those who need only a superficial knowledge of Japanese in order to "get along" in Japan. As a regular classroom method, it is workable only if the teacher is well experienced in the method and the students are highly motivated and willing to undergo a prolonged period of exposure to the language. Still a third teaching method, described with various terms such as "linguistic," "linguistically-oriented," "contrastive," "oral-aural," and "audio-lingual," offers a relatively effective and efficient technique of teaching communication skills in a foreign language. Various combinations of the desirable features of all these methods make up yet another teaching method referred to as the eclectic method. Language teachers feel that the difference in the degree of proficiency in a language may be in the techniques used and not necessarily the method.

Audio-Lingual Method

In the past three decades and particularly since the National Defense Education Act of 1958, modern language instruction has undergone remarkable changes in theory and practice. Research in applied linguistics, psycholinguistics, methodology, and the improvement of language laboratories have led to a widespread acceptance of the audio-lingual method. The various aspects of this teaching method may be summarized as follows:

1. Spoken form before written form: The primary form of language as a means of communication is spoken rather than written. Reading and writing pose different problems and are deferred until some proficiency in oral-aural skills has been acquired by the student.

2. Contrastive analysis: Teaching materials are based on the result of contrastive analysis between the native language of the student and the target language. Emphasis in teaching the target language is placed on the areas of interference from the native language.

3. Dialogues: A series of dialogues with situational topics is presented to the student for mimicry and memorization. They contain important cultural and linguistic items which will form the core of many learning exercises.

4. Pattern drills: Learning of the basic language structure is achieved by means of various structural drills. They guide the student from language manipulation to free communication in the target language.

5. Limited vocabulary: In the initial stages, vocabulary sufficient to manipulate the basic language patterns is utilized in order to encourage the mastery of structural items.

Underlying the audio-lingual method is the notion that learning a language means the acquisition of four fundamental skills involved in communication: listening, speaking, reading, and writing. In the audio-lingual method, the primary form of communication is spoken language; hence, the essential skills of listening comprehension and speaking are taught first. The student learns the sound system and the structure of Japanese in addition to new vocabulary items. One also learns cultural meanings of the language as manifested in its vocabulary and structure. Since audio-lingualism is used extensively throughout the present instructional materials, ample opportunities are provided for developing the listening and speaking skills, even after the introduction of reading and writing.

Throughout the following discussion of teaching techniques, the emphasis will be placed on the student's learning problems. It should always be borne in mind that the student's native language habits transfer positively or negatively to the target language. Where there are obvious similarities in sounds, structure, or vocabulary, one probably will experience little difficulty in learning them. On the other hand, negative transfer may show up as interferences arising from differences between the two languages. The linguistically-oriented texts stress all points where English and Japanese differ from each other and offer numerous drills which are designed to minimize interferences. Needless to say, the teacher who is familiar with elementary linguistic concepts involved in contrastive analysis will be able to offer immense help to the students in overcoming many language-learning problems.

TEACHING THE SOUND SYSTEM

Listening Comprehension and Speaking

In order to understand a foreign language, students must be able to recognize all the signaling elements of the language in normal communication situations. They must be able to recognize sound patterns (such as the vowels, consonants, rhythm, pitch, and stress), grammatical patterns used in generating various utterances, vocabulary used in daily activities, and, ultimately, regional, social, and individual variations. These skills require a long time to develop.

The first step in listening comprehension begins with a series of short situational dialogues. We should always make sure that our students understand the meaning of what they are listening to. We should not underestimate the difficulties they encounter in acquiring good listening comprehension, which involves the mastery of not only the basic sound system but also the important structural and lexical items. In order to increase listening comprehension and speaking ability, the dialogue is followed by a series of drills adapted to suit topics that are expanded from the initial situation. For the first few levels of instruction, extensive graded materials, rather than ungraded materials (such as radio programs, movies, and stories) are presented. Listening comprehension, like reading comprehension, increases as the student becomes more familiar with the language. Ungraded cultural materials can provide a most enjoyable activity, when the student has reached an advanced level of proficiency.

The aspects of language that the student must master for listening comprehension are the same as for the acquisition of speaking ability. We can safely assume that in normal situations the student can proceed to speak only when he/she has learned to understand what one hears. Good pronunciation is expected from the beginning and enough drills are provided to insure that good habits are acquired initially. As in the teaching of listening comprehension, speaking begins with a short, initial dialogue to be recited and re-enacted until it is memorized. Special pronunciation drills are also given for the difficult sound features. After reasonable fluency has been acquired, structural drills with additional vocabulary are presented to enable the student to learn the grammatical patterns. Guided conversation in the form of chain drills and expanded question-answer drills encourages one to generate one's own utterances and strive toward free expression.

Needless to say, in the early stages of language instruction when the students' knowledge of the structure and vocabulary is fairly limited, the teacher plays an important role in encouraging them to speak up in the target language. The teacher should be aware of the problems which the English-speaking student will encounter in learning Japanese and be equipped with various techniques applicable to the solution of such problems. One should describe sounds accurately in terms of their articulation, avoiding vague, impressionistic terms. The teacher should not be content to have the students repeat and imitate his or her pronunciation. When common errors are detected, the teacher should point out the nature of such errors and give brief auditory discrimination or pronunciation exercises. Above all, the class must be conducted as much in Japanese as possible to provide ample opportunity for students to hear and speak the language. Inevitably there will be some students who are not comfortable speaking in Japanese. The teacher needs to give them not only proper encouragement but also exercises in pronunciation, structure, vocabulary, and listening comprehension until they gain self-confidence.

It is obviously impossible within the present manual to give a detailed comparison of English and Japanese sound systems and list all possible cases of interference. As in the treatment of grammatical and lexical problems that follows, only the most important areas of contrast will be discussed with an outline of remedial exercises.

Vowels

Languages consist of speech sounds called phones. Although the human vocal apparatus is capable of producing an almost infinite variety of phones, the actual number of sounds utilized by any language is fairly limited. The smallest unit of sounds which distinguishes one word from another is usually called a phoneme. Since phonemes serve to differentiate words, they are identified by contrasting a pair of words which are alike in all but one sound feature. Minimal pairs such as met and mat, lick and luck, pit and pet identify the vowel sounds in these words as phonemes. Phonemes are represented by the appropriate phonetic symbols surrounded by slanted bars / /.

1. Description of Vowels

Even though it is customary to speak of Japanese sounds as vowels and consonant + vowel syllables, we shall discuss the essential sounds of Japanese in terms of separate vowels and consonants. This treatment will permit us to list and group consonants in terms of their phonetic as well as phonemic characteristics.

Vowels are usually described according to three criteria: the height of the tongue, the lip formation, and the area of the oral cavity where the sound is produced. The height of the tongue in relation to the roof or the palate of the mouth can be high or low with several intermediate gradations. The vowels in words like *bit* and *book* are high vowels while those in *bat* and *bought* are low vowels. The vowels in *bit*, *bet*, and *bat* are called front vowels because they are produced toward the front of the mouth, while those in *book*, *boat*, and *bought* are back vowels. The vowels in *food*, *foe*, and *fought* are pronounced with rounded lips whereas those in *feet*, *fate*, and *fat* are produced with lips unrounded. The five vowels in Japanese are briefly contrasted below with similar-sounding English vowels:

/i/ This sound is a high, tense vowel produced with the tongue raised as high as possible against the palate. The tongue position is higher in Japanese than that in the vowel of English *bit*, *kit*, *sit*. It does not have an upglide like the vowel in *bee*, *key*, *sea*.

/e/ This sound is higher than the English vowel in *met*, *set*, *bet*. It is not accompanied by an upglide as in the vowel of *may*, *say*, *bay*.

/a/ This vowel resembles the first vowel in *father* but it is higher and produced with more tense muscles.

/u/ This sound is higher, and produced with more tense muscles, than the vowel in *book*, *full*, *pull*. It has no upglide sound and the lips are not rounded as fully as in *boot*, *food*, *pool*.

/o/ This sound is higher and less lax than the vowel in *bought*, *fought*, *sought*. It is not a diphthong and the lips are not rounded as fully as in the vowel of *boat*, *foe*, *slow*.

We should note that English has no exact counterparts of the Japanese vowels. In substituting English vowels for Japanese vowels, the student distorts pronunciation to such an extent that one's speech becomes incomprehensible and distracts the listener's attention from the content of what he or she is saying. The substitution of the English /I/ of *bit* for the Japanese /i/, for example, will often neutralize the contrast between /i/ and /e/ in words and expressions like *ki-ke*, *koi-koe*, *saki-sake*, *ikimasu-ikemasu*, *tobimashita-tobemashita*. The substitution of the English diphthongs /iy/, /uw/, /ey/, /ow/ for /i/, /u/, /e/, /o/ will often result in heavy stress placed on some syllables. In some cases the resultant pronunciation is simply outlandish, as in saying /owkaši/ for *okashi*, /suwši/ for *sushi*, /tabeymasu/ for *tabemasu*, and so on. More serious are the cases where the vowel is stressed and lengthened so much that the contrast in the syllabic length of the vowel in words like oku-ooku, kita-kiita, ojisan-ojiisan, tori-torii, is lost. There are other vowel distortions but many are caused by the substitution of English rhythmic patterns and will be discussed under Rhythm and Pitch-Accent.

In teaching Japanese sounds, we should first describe the sound briefly in terms of its articulatory features, next compare it with similar-sounding English sounds and point out the differences, then present some auditory discrimination drills, and finally give pronunciation drills. The simplest form of auditory discrimination drill consists of groups of words, each group containing three or four words. One of the words will be different from the others and the students are to indicate which word was different by saying or writing a number corresponding to it. Thus, if the teacher says ikimasen - ikemasen-ikimasen-ikimasen, the answer is 2 because the second word was different from the others. If he or she says ojisan-ojisan-ojiisan-ojisan, the answer is 3. Instead of three or four words, only two may be given. In such a case the student indicates whether the two words are the same or different. An auditory discrimination exercise is valuable not only for training students in listening comprehension but also for teaching them correct pronunciation.

2. Voiceless Vowels

The high vowels /i/ and /u/ in Tokyo dialect often become voiceless or "whispered" when they are found in low pitch syllables preceded and/or followed by voiceless consonants like /p/, /t/, /k/, /s/, /h/. These vowels, unaccompanied by the usual strong vibration of the vocal cords (voicing), sound like a fricative consonant as the /h/ of English house, or they may not even be pronounced at all. In slow, careful or formal speech, this phenomenon rarely takes place, while in a more rapid, informal speech it occurs regularly. The teacher should speak Japanese as naturally as possible without an artifical retention of the high vowels where they normally become voiceless. Contrast between voiced and voiceless vowels must be taught using words like shita-sh(i̸)ta, kisha-k(i̸)sha, chikai-ch(i̸)kai, tsukaremashita-ts(u̸)karemash(i̸)ta, and hutsuu-h(u̸)tsuu.

Consonants

A phoneme may consist of variants, or allophones, occurring in a certain fixed phonetic environment. The allophones are represented by the appropriate phonetic symbols enclosed in brackets [ ]. For instance, the phoneme /p/ in English is made up of three allophones which we may transcribe as [p'], [p], and [p-]. The first allophone [p'] occurs in word-initial position and is accompanied by a puff of breath called aspiration, as in pin, pat, pool. The second allophone [p] has nearly no aspiration and occurs after /s/ in word-initial position, as in spin, spat, spool. The third allophone [p-] is a plosive sound that is not completely released and occurs typically in word-final position such as sip, soup, nap.

The Japanese consonant phonemes are listed below with their most important allophones. Among these phonemes, those which are most likely to present problems to English-speaking students are /t/, /h/, /r/, /n'/, the double consonants, and the palatalized consonants. Terms such as plosives, fricatives, nasals, and flaps refer to the general manner in which the phonemes are produced.

1. Plosives

/p/ and /k/

These consonants are produced in a way similar to their English counterparts, but have markedly less aspiration than in English.

/b/ and /g/

These voiced counterparts of /p/ and /k/ are pronounced in a manner quite similar to the English /b/ and /g/. The Japanese sounds, however, are more fully voiced throughout their articulation than the English sounds.

In English, a voiced consonant in word-initial position often begins without the vibration of the vocal cords (voicing) whereas in Japanese all voiced consonants are produced with voicing during the entire articulation of the consonant.

It should also be noted that /g/ has two allophones of importance in cultivated Tokyo dialect, represented by the phonetic symbols [g] and [ŋ]. The latter, a velar nasal consonant similar to the final sound in English *sing*, *ring*, *king*, does not occur in English in syllable-initial position. But there are many Tokyo dialect speakers who alternate freely between [g] and [ŋ] or use [g] in all positions. Learning to produce [ŋ] between vowels or in intervocalic position is desirable but by no means absolutely necessary. Students should learn, however, to recognize this sound when it occurs and distinguish between it and another nasal sound like [n].

/t/

The phoneme /t/ consists of three allophones, [t], [č], and [ç]. These allophones are closely approximated by the initial consonant in English *tip*, *chip*, and the final consonant sound in *cats*. Even though our students can produce these Japanese allophones quite well in isolation, they will have difficulty because the manners in which these sounds are distributed are quite different in the two languages.

The allophone [č] occurs before /i/ and is quite similar to its English counterpart, but it is pronounced further forward (postdental) than in English. In initial stages of instruction, students will often substitute [t] for [č] in loan words from English such as *tiketto* for *chiketto*, *tippu* for *chippu*, and *sutiimu* for *suchiimu*. This difficulty disappears when they have learned the allophonic distribution of [č] in Japanese.

The allophone [ç] occurs before /u/. Since this sound never occurs in English in syllable-initial position, the student will have difficulty in distinguishing between it and another phonetically similar sound [s] both in auditory discrimination and pronunciation. Minimal pairs like tsuki-suki, tsuzuki-Suzuki, tsuna-suna, tsumu-sumu, and tsugi-sugi should be used in drilling.

The allophone [t] which occurs before /e/, /a/, /o/ is different from its English equivalent in that it is produced postdentally, i.e., with the tip of the tongue lightly placed against the back of the upper teeth rather than at the alveolar ridge as in English, and it is accompanied by very little aspiration.

/d/

The phoneme /d/ has two allophones. The sound [d] occurs before /a/, /e/, /o/ and its articulation is similar to its English counterpart except that it is more fully voiced and is produced postdentally. Before /i/ the allophone used is [ǰ] or [ž], as in the final consonant sounds of English lodge and rouge, depending on the individual speaker or the style of discourse. Before /u/ it is either [z̦] or [z] as in the final consonant sounds of English suds and fizz. The sounds [z̦] and [z], unlike their voiceless counterparts [ç] and [s], do not contrast phonemically in modern Japanese.

2. Fricatives

/s/ and /z/

The phoneme /s/ consists of allophones [š] and [s], the former occurring before /i/ and the latter elsewhere. Both sounds have their counterparts in English but they are produced further forward than in English.

The phoneme /z/ consists of [ǰ] and [z] distributed in a manner similar to /s/. In some people's speech [j] and [ž] are in free variation before /i/. Again, the articulation of these sounds is further forward in the oral cavity than that of the English counterparts, and they are fully voiced.

/h/

The consonant /h/ is produced either as a glottal fricative or velar fricative before /e/, /a/, /o/. It is quite similar to the glottal fricative /h/ of English. Before /u/ it is pronounced often as a bilabial fricative, i.e., by bringing the two lips together and blowing air between them. It is transcribed [ɸ]. Since this sound does not exist in English, the student often substitutes the English /f/ for it. Our system of romanization utilizing f for [ɸ] encourages this tendency even more. The important role of the lips in the production of the sound should be pointed out.

/h/ before /i/ is a velar fricative consonant, pronounced somewhat like the initial consonant in English huge but accompanied by more friction. In English, /h/ before a high front vowel as in he and hit tends to drop out, as in Will (h)e speak? and Did she (h)it you? In Japanese, the syllables /hi/ and /i/differentiate a number of words and must always be clearly distinguished.

3. Nasals

/m/ and /n/

Both consonants are similar to English /m/ and /n/, except that they are more fully voiced, and the Japanese /n/ is produced postdentally.

4. Flap

/r/

This sound is a flap sound produced by a rapid tapping of the alveolar ridge or the hard palate with the tip of the tongue. In American English, the r sound is usually pronounced as a retroflex, with the tip of the tongue curled backward toward the palate and with slight lip rounding. It is considered a semi-vowel or semi-consonant while the Japanese r is a consonant. Although English has no exact counterpart of this Japanese consonant, the intervocallic [t̬] in Betty, water, letter, matter, in rapid speech is quite similar in articulation. The main difference is in the area of the tongue that is in brief contact with the upper articulater.

Three types of contrastive drills should be given for the Japanese /r/. First, Japanese words, pronounced in two ways using the proper /r/ and then substituing the English r, are presented. Students will have little difficulty in perceiving the difference. Then these words should be pronounced again, once correctly and then using the English [t̬] for the Japanese /r/. Finally, contrast between the Japanese /d/ and /r/ should be drilled, using words such as kudoi-kuroi, tada-tara, hidoi-hiroi, muda-mura, and sode-sore.

5. Semi-vowels

The two semi-vowels in Japanese, /w/ and /y/, are similar to their English counterparts except that they are more fully voiced. /w/ occurs only before /a/,and /u/, /o/.

6. Palatalized Consonants

In addition to the consonants briefly described above, Japanese has twelve palatalized consonants. The principal difference between a palatalized and a non-palatalized consonant is that the former is produced with a simultaneous raising of the middle of the tongue against the hard palate, a process called "palatalization." Palatalization occurs with consonants /p/, /t/, /k/, /b/, /g/, /s/, /z/, /h/, /m/, /n/, and /r/, before the vowels /a/, /u/, /o/. Note that it also occurs regularly with the consonants /t/ and /s/ before the vowel /i/ so that these consonants are realized as [č] and [š].

It is important to point out that the palatalized consonant is pronounced as briefly as its non-palatalized counterpart. It is quite common for the English-speaking student to separate the consonant and the palatal element, pronouncing *ryokan* as *riyokan*, *hyaku* as *hiyaku*, *okyaku* as *okiyaku*, etc. In order to teach the palatalized consonants, the difference between the palatalized and non-palatalized consonants should be contrasted, as in *roo-ryoo*, *kiku-kaku-kyaku*, *riku-raku-ryaku*, *saku-shaku*, *kootsuoo-kyootsuu*, and so forth. The distinction between the palatalized consonant + vowel and the non palatalized consonant + /i/ + /y/ + vowel, as in *ryoo-riyoo*, *juu-jiyuu*, *myoo-miyoo*, *shoo-shiyoo*, *shuu-shiyuu*, *kyoo-kiyoo* must be taught along with practice in syllable-timed rhythm.

7. Double Consonants

The consonants /p/, /t/, /k/, /s/ without a vowel can occur as a full syllable in conjunction with another syllable beginning with similar sounds. Called "syllabic," "long," or "double" consonants, they usually occur medially, i.e., within words, as a result of assimilation, a process whereby two phonetically different sounds become similar or identical when they are close together.

In order to produce a double consonant, the articulators are brought into the position to produce the first element of the double consonant. This position is held for a full syllable beat, and the articulators are released only after the consonant of the following syllable has been produced. It is important to point out to the student the syllabic nature of the first element of the double consonant. It can be taught by comparing words containing a double consonant with others without it but having the same number of syllables like *katta-kashita*, *ikka-itsuka*, *shitta-shireta*, and *hasuppa-hasunoha*. Contrast between a double consonant and a single consonant can be taught by using words like *gaka-gakka*, *ita-itta*, *iso-isso*, *mate-matte*, and *shikaku-shikkaku*, where the ones containing a double consonant have an extra syllabic beat as compared to those without it.

8. The "Syllabic" /n'/

The syllabic /n'/ romanized as *n'* in our text except when it comes at the end of a word or a phrase, constitutes a syllable without a supporting vowel. There are basically four allophones, distributed as follows:

[m] before bilabial consonants /m/, /p/, /b/ as in *sem'mu*, *kem'poo*, and *bim'boo*.

[ŋ] before velar consonants /k/ and /g/ as in ken'koo and ren'ga. Note that /g/ is realized as [ŋ] in Tokyo dialect.

[n'] as a uvular nasal before a vowel or before consonants /s/, /h/ and semiconsonants /w/ and /y/. The tongue is raised toward the palate without touching it and the air is released through the nasal passage, as in *ten'in*, *hon'ya*, *han'sha*, *den'wa*.

[n] a postdental nasal sound, occurring elsewhere.

The syllabic /n'/ is one of the most difficult problems for the speakers of English. In teaching the syllabic *n*, pairs of words contrasted by the presence or absence of the syllabic *n* with the resultant difference in the number of syllables are used: *ama*-*am'ma*, *tana*-*tan'na*, *kogo*-*kon'go*, *kinen*-*kin'en*, *ani*-*an'i*, *oni*-*on'i*, etc.

Rhythm

Rhythm is an important aspect of Japanese pronunciation, and incorrectly rendered rhythm will often make an utterance incomprehensible. English is frequently called a stress-timed language. An English utterance is usually broken up into a series of strong and weak stresses. The succession of heavy and light or strong and weak stresses cause some vowels in unstressed positions to become shortened, blurred, or in very rapid speech, to drop out altogether. Compare, for example, the pronunciation of words like *ben~~e~~fit*, *civ~~i~~lize*, *b~~e~~lieve*, *pres~~i~~dent*, *~~a~~ttack* in slow, careful speech with rapid, informal speech. Note also what happens to the initial vowel of *atom*, *politics*, *botany*, *Ann*, when it is unstressed as in *atomic*, *political*, *botanical*, *Annette*.

Japanese, on the contrary, is a syllable-timed language. Its utterances are broken up into a series of syllables rather than stresses, and each syllable is pronounced more or less with equal duration. This gives the impression to the English speaker that Japanese talk in a staccato rhythm, like a "machine-gun." In learning listening comprehension, it is imperative that the student gets accustomed to the syllable-timed speech pattern of Japanese. In learning to speak one must not pronounce Japanese words with heavy English stresses because this will distort the basic rhythmic pattern while causing some of the vowels to become indistinct. One of the first tasks of the teacher, therefore, is to train the student to learn the syllable-timed rhythm.

The teacher should briefly explain the regular and even syllabic rhythm of Japanese and illustrate it with examples. Fairly common proper nouns such as *Yokohama*, *Nagasaki*, *Hiroshima*, *Nagoya*, *Yamamoto*, and *Kubota* will suffice. One can tap with a pencil at an even tempo and let the student pronounce each syllable with approximately the same duration. One should also explain that in Japanese there are as many syllables as there are vowels, even when the vowels follow each other directly. Words like *ao*, *aoi*, *ie*, *iie*, *oi*, *ooi* should be contrasted with other words having the same number of syllables, such as *yama*, *yamada*, *ushi*, and *ushiro*.

Another important difference between English and Japanese is in the syllabic structure of the two languages. In English it is quite common for spoken syllables to end in a consonant sound (called closed syllabification), as in *cit-y*, *an-i-mal*, *cav-al-ry*. In addition, when a group of words is pronounced, the so-called *word boundary* is usually kept as long as the speech does not become too rapid. Japanese, on the contrary, tends to have open syllabification, i.e., most syllables end with a vowel sound, and within a phrase word boundaries usually disappear. Upon hearing a phrase like anohitokara, it is useless to pick out syllables like nohi, toka, and attempt to equate them with some words which the student knows already. Listening comprehension must be based partly on structural and lexical knowledge and partly on the mastery of the syllable-timed structure of Japanese utterances.

Pitch-Accent

In Japanese some syllables sound more prominent than others. This prominence is due to the difference in relative pitch of the syllables. There are at least two significant levels of pitch, which may be termed high and low. A syllable with high pitch may or may not be accompanied by a slight stress on the vowel. These pitch levels are only relative to each other contrasted in words of two or more syllables. Pitch level is phonemic to the extent that there exists a number of minimal pairs contrasted only by the difference in pitch level. Note the following examples:

high low		low high	
ka ki	'oyster'	ka ki	'persimmon'
i ma	'now'	i ma	'living room'
tsu yu	'broth'	tsu yu	'rainy season'
ha shi	'chopsticks'	ha shi	'bridge'
kae ru	'to return'	kae ru	'to change'

Although the functional load of pitch is fairly low in Japanese, we should insist from the very beginning that the student learn the standard pitch pattern. Pitch poses problems to speakers of English because, at first glance, it does not seem to follow any consistent pattern in many words. Furthermore, it seems to vary even within the same word depending on its syntactic position and on the different shades of meaning conveyed. There are also a number of words like boku 'I' and ookiku 'big' or 'loud' which can be pronounced with a high pitch on the initial syllable followed by syllables of low pitch, or else low pitch followed by high pitch in the remainder. In cases where this type of alternative pitch patterns exist, the choice depends frequently on the relative emphasis placed on the word in a given sentence, or one's preference of one pattern over the other.

Monosyllabic words present another problem. Since pitch is relative and definable only in terms of two or more syllables, it is impossible to tell whether a particular monosyllabic word receives a high or low pitch except in terms of phrases. For instance, the two words meaning 'leaves' and 'teeth' are pronounced alike in isolation, but they receive different pitch levels when used in an utterance:

ha ga kiiroi	'The teeth are yellow'
ga kiiro ha i	'The leaves are yellow'

Likewise, the two words meaning 'tree' and 'spirit' are pronounced ki in isolation with no difference whatsoever. The contrast in pronunciation occurs only in the relative pitch level when these words combine with others:

ki ga chiisai	'The tree is small'
ga chiisa ki i	'He is shy (lit. has small spirit)'

One of the most commonly made errors by the English-speaking student is to identify high pitch level with strong stresses, since in English the part of a word or phrase receiving high pitch often has a strong stress. In addition the student will often place the stress (primary or secondary) on the first syllable in Japanese, following the common English patterns found in pretty, liberty, dictionary, kitchen equipment, and others.

Correct	Incorrect
isha ge	gei sha
okyoo To	Tow kyow
okyoosutee To shon	Tow sta kyow tion

Moreover, the student will often diphthongize the vowel in the "stressed" syllable, and thus cause the vowel to sound like a long vowel in Japanese. Words like chizu-chiizu, seki-seeki, kogi-koogi become indistinct.

Another common error is to stress the penultimate syllable as in Spanish. The resultant lengthening of the accented vowel makes it difficult for the listener to distinguish between pairs of words such as obasan-obaasan, ojisan-ojiisan. Note the following errors:

Correct	Incorrect
neda Ha	ne Ha da
roshima Hi	Hi shi ro ma
ino ko bori	ko bo ino ri

Furthermore, the blurring in "unstressed" vowels causes pairs of words like okura-ookura, kita - kiita, tabemasu-tobemasu, neru-niru, to sound almost identical. Pitch needs to be taught along with the syllabic rhythm of Japanese, so that the student can dissociate high and mid pitch with accent and low pitch with weak accent.

Intonation

Intonation may be defined in many ways, but here it refers to the pitch and speech "melody" that function to distinguish syntactical or emotional meanings. In teaching Japanese we should emphasize the terminal contours marking the end of an utterance. Three terminal contours may be indicated for Japanese as rising (↑), falling (↓), and sustained (→). The rising intonation is used in questions, inquiry, or when calling someone's attention, as in *ikimasu ka?*, *moshimoshi!* and *anonee!* Falling intonation characterizes the end of an utterance, as in *ikimashita*, *sumimasen*, *Nihon'go o ben'kyoo shiteimasu*. Sustained intonation denotes an unfinished utterance as in *sumimasen ga...*, and *tokorode*. For English speakers learning Japanese we should not expect too much of a problem in learning the general intonation patterns of the type described.

TEACHING GRAMMATICAL PATTERNS

In the discussion of teaching the sound system we noted that our speech organs are capable of producing a considerable variety of sounds, even though the actual number of sounds utilized by the phonetic system of any language is comparatively small. A similar statement may be made in regard to the grammar of a language. A sentence like *We saw two beautiful paintings at his house* can be varied to almost an infinite degree by the replacement of words like *we*, *two*, *beautiful*, *house*, and so on, with other appropriate items. A sentence like *Jack bought a small dictionary in the bookstore* may seem outwardly different from the one given before, yet they share essentially the same structure. The number of different sentences possible in any language is indeed infinite. On the other hand, the number of underlying structures is fairly limited. One of the aims of teaching a foreign language is to enable the student to internalize all underlying structures of the target language and their transformations so that one can understand spoken utterances as well as generate his or her own.

What, then, are the grammatical patterns of Japanese? They are the combinations of various morphological and syntactic arrangement of linguistic forms which the native speakers of Japanese utilize in communication. For example, an utterance like *Watashi wa gakkoo e ikimashita* is not just a concatenation of forms put together at random. If it is to be meaningful, the forms must be arranged according to sets of syntactic rules that are characteristic of Japanese. Other arrangements such as *Watashi gakkoo wa e ikimashita*, *Watashi e gakkoo ikimashita wa*, *Gakkoo wa ikimashita e watashi*, are not only unacceptable to Japanese but meaningless. Furthermore, if we examine *ikimashita*, we note that it is made up of three forms. Each of these forms is a *morpheme*, a minimal unit of speech that has a recognizable meaning of its own. *Ikimashita* consists of *iki* 'to go,' *mashi* 'formal style marker,' and *ta* 'past tense marker.' This kind of arrangement is also governed by a set of morphophonemic rules or sound changes brought about by the combination of certain morphemes, operating within the inflection of all

Japanese verbs. There are many problems in learning the syntax and morphology of any language, but from English to Japanese, where the two languages are not of the same linguistic family, we find a greater number of problems than usual.

Since it is impossible to describe all the grammatical patterns of Japanese and compare them with English patterns in the limited scope of this manual, we shall list a few examples of Japanese grammatical patterns which present many learning problems to the speakers of English.

Syntactic Problems

English and Japanese share certain grammatical similarities. For instance, both languages have general structural clusters like noun phrases and verb phrases. The normal word order in both languages is Subject + Verb. But there are three basic predicate patterns in Japanese: Verbs like iku, itta, tabeyoo, etc.; adjectives like takai, ii, ookii; and the so-called copula, da and desu preceded by a noun. Note the predicate patterns with the verb to be in English and its Japanese counterpart.

Hideo is there.	Hideo wa asoko ni iru.
Hideo is big.	Hideo wa ookii.
Hideo is quiet.	Hideo wa shizuka da.
Hideo is a student.	Hideo wa gakusee da.

These three predicate patterns in Japanese are further subdivided in terms of what can or cannot precede them. The distinction between such categories as the adjective and the copula is at times quite difficult for the English-speaking student to make. Examine also the patterns contained in the following sentences:

Hideo reads a book.	Hideo ga hon o yomu.
Hideo calls Suzue.	Hideo ga Suzue o yobu.
Hideo writes a letter to Suzue.	Hideo ga Suzue ni tegami o kaku.
Hideo sends flowers to Suzue.	Hideo ga Suzue ni hana o okuru.

It is obvious from the first two examples that the word order in the two languages is different. In English, the pattern involved may be summed up as Subject + (transitive)Verb + (direct) Object, while in Japanese it is Subject + (direct)Object + (transitive)Verb. Both languages share the common pattern Subject + Predicate but the way in which the predicate elements are strung together is very different. The first problem encountered by the student is the mastery of the different kinds of word order used in Japanese.

In English, word order is a very important element of syntax. A pair of sentences like Hideo calls Suzue and Suzue calls Hideo has quite different meanings, expressed by the position of the two words Hideo and Suzue in the structure. In contrast, this type of word order is not important in Japanese. Hideo ga Suzue o yobu and Suzue o Hideo ga yobu express the same idea. The only difference between the two sentences lies in the emphasis. The first sentence is an equivalent of HIDEO calls Suzue (implying no one else calls her), while the second is an equivalent of Hideo calls SUZUE (implying he calls no one else). In this case, Japanese used an inverted word order to place the word to be stressed at the beginning of the sentence whereas English may stress any part of the sentence without rearranging the original word order. At any rate, Japanese employs an entirely different device to signal the syntactic relationship of words, namely, the relationals or particles. These relationals, then, give sentences like the following the same meaning, 'Hideo reads a book to Suzue' (although with a slight difference in emphases):

Hideo ga Suzue ni hon o yonde ageru.
Hideo ga hon o Suzue ni yonde ageru.
Suzue ni Hideo ga hon o yonde ageru.
Suzue ni hon o Hideo ga yonde ageru.
Hon o Hideo ga Suzue ni yonde ageru.
Hon o Suzue ni Hideo ga yonde ageru.

Though limited in number, these relationals are essential grammatical elements of Japanese, and their use can be quite difficult and complex. The student will be often tempted to regard them as "postpositions" and equate them with certain English prepositions insofar as meanings are concerned. But note, for example, that the relational ni does not always correspond to the English preposition to in its function:

Hideo reads a book to Suzue.	Hideo ga Suzue ni hon o yonde yaru.
Hideo goes to Yokohama.	Hideo ga Yokohama e iku.
Hideo speaks to Suzue.	Hideo ga Suzue to hanasu.

Another set of learning problems occur in the structure involving modifiers. In both English and Japanese, adjectives may be used in the nominative or predicate position. Furthermore, they can act as adverbs although the use of adjectives in this manner is considered "improper" or very informal in English. But English adjectives must have a verb like to be, to become, to look, to seem, in order to be used in the predicate, whereas Japanese adjectives already contain a verbal element in them:

That good book.	Ano yoi hon.
That book is good.	Ano hon wa yoi.
That book was good.	Ano hon wa yokatta.
That good book (past).	Ano yokatta hon.
That man sings good (well).	Ano hito wa yoku utau.

Moreover, since all modifiers must precede the modified noun or verb, a phrase like the man who is in front or the man in front takes a very different form in Japanese. Examine the noun modifiers in the following sentences:

The man over there.	Asoko no hito.
The man who is there.	Asoko ni iru hito.
The man who works there.	Asoko de hataraku hito.
The man who reads there.	Asoko de yomu hito.
The man who reads a book there.	Asoko de hon o yomu hito.

Morphological Problems

Inflected words in Japanese such as verbs, adjectives, and the copula cause considerable difficulty to the English-speaking student. For instance, a verb like kaku 'to write' is inflected as follows:

kaku	'to write'
kaita	(past tense)
kakoo	(volitive)
kakanai	(negative)
kakimasu	(formal style)
kakeba	(provisional)
kake	(imperative)

The learning problems include, first of all, the so-called "morphophonemic" changes or the sound changes which occur in the verb kaku as various derivatives and inflectional endings are attached to it. Secondly, the derivatives present problems because they are also inflected with morphophonemic changes. Some are inflected like verbs, such as masu (formal style), saseru (causative), reru, rareru (passive, or denoting respect, ability, etc.), and others are inflected like adjectives, as tai (volitive), nai (negative), rashii (conjectural). Some derivatives are defective in that not all regularly inflected forms are present. In meaning and function, the derivatives in Japanese correspond to a wide variety of morphological and syntactic forms in English:

kaku	(he) writes
kakaseru	(he) has someone write
kakareru	(he) is written about
kakaserareru	(he) is forced to write
kakaretai	(he) wants to be written about
kakaseraretai	(he) wants to be forced to write
kakaseraretakunai	(he) doesn't want to be forced to write
kakaseraretakunakatta	(he) didn't want to be forced to write
kakaseraretakunakattarashii	(he) didn't seem to want to be forced to write

In addition the verb morphology is further complicated by the forms which may be used independently in an utterance like a verb or combined with one of the predicates to supplement the meaning of the predicate. For example, verbs can be followed by -te iru, -te aru, -te shimau, -te miru, -te iku, -te kuru, -yooda, -sooda, etc. Learning these forms presents many difficulties.

Structural Drills

If Japanese is to serve for communication, the student must acquire a set of new speech habits. This is, of course, easier said than done. The acquisition of new speech habits means learning the phonetic system, the grammar, and the vocabulary to such an extent that the student is able to respond automatically to various cues and then, finally, make one's own choice of expression. In order to make such an activity possible, our teaching method must be effective and our materials constructed to eliminate the learner's errors as much as possible. Carefully planned exercises need to be developed and presented in sufficient number to insure overlearning of structures and vocabulary. We do not want our students to be grammar-conscious and assemble words laboriously to create an utterance. In order to minimize interferences from English, structures should be presented from within the Japanese language and considered necessary. Grammatical explanations should be explicit but reduced to a minimum and phonology should be made an integral part of all exercises.

It is obvious that the traditional grammar-translation method or the popular direct method cannot easily offer drills which fulfill all the requirements outlined above. In the audio-lingual approach, grammatical structures have been most effectively taught by means of pattern practice. Indeed, pattern practice has been the core of audio-lingual techniques in modern language classes. Needless to say, we must be aware of the fact that it has its own limitations. For example, in overemphasizing the manipulation of linguistic forms, the meaning of the utterances may be neglected. Our students are not machines that repeat or manipulate patterns without any intelligence or creativity. They will have to know the content of the forms they are practicing.

When a new structure is introduced, the grammatical notes in the textbook will usually suffice as far as the students are concerned. But if they do not seem adequate for a particular class, the teacher should always be prepared to identify the structural point in question and give appropriate explanations. For older students, this phase of language teaching is quite important. For younger students, grammatical statements may not be as necessary. At any rate, adequate--but not excessive--explanations after a repetition drill and before more sophisticated drills can help the student learn the new structure more quickly. Visual diagramming of structural points as used in our textbooks is more effective than lengthy verbal explanations. The teacher should describe what the students have done and will continue to do in a series of exercises rather than prescribe seemingly a priori rules concerning what they must or must not do.

There are many types of pattern drills in use today. Some teachers claim that there are over forty different types while others insist that there are no more than four or five basic ones. Everything depends, of course, on the manner in which drills are constructed and given to students. We shall discuss here five basic types of structural drills and their variations which occur most frequently in our textbooks.

1. Repetition Drill

The first series of drills after the initial dialogue is repetition drills. They focus on the new structures, vocabulary items, idiomatic expressions, and specific pronunciation problems presented in the dialogue. A brief grammatical explanation following each repetition drill will increase the student's understanding of the new structure. In a repetition drill, the teacher models the pattern and students repeat each sentence as soon as the teacher has said it:

Teacher	Student(s)
Gohan o tabemashoo.	Gohan o tabemashoo.
Mizu o nomimashoo.	Mizu o nomimashoo.
etc.	

2. Expansion Drill

This drill involves the addition of a word or a phrase in the proper position in an utterance. It can be used most effectively in teaching the word order of dialogue sentences and in increasing speaking fluency. The teacher gives the basic sentence, and then the words or phrases to be added to it. As these elements are attached one after the other, the original sentence becomes progressively longer:

Teacher	Student(s)
Ikimasu.	Ikimasu.
Taroosan to	Taroosan to ikimasu.
gakkoo e	Taroosan to gakkoo e ikimasu.
ashita	Ashita Taroosan to gakkoo e ikimasu.
etc	

3. Substitution Drill

This type of drill is most frequently used in pattern practice. Although it may appear in different forms, it involves essentially the substitution by students of one word or element of the basic sentence with another without changing the rest of the sentence. To begin the drill, the teacher gives the model sentence and the students repeat it. Then he or she says a word or a phrase to be substituted in a certain slot in the model sentence and the students make a new sentence with the substitution item properly inserted in its place:

Teacher	Student(s)
Kinoo umi e ikimashita.	Kinoo umi e ikimashita.
yama	Kinoo yama e ikimashita.
gakkoo	Kinoo gakkoo e ikimashita.
etc.	

The pitfall of this kind of substitution Drill (often called Single-Slot, or Single Substitution Drill) is that the operation can become so automatic that students may begin to form sentences without knowing the meaning of the cue words or the entire sentence. Used with caution, however, it can be a very effective exercise in teaching a new structure. It is possible to have two or more slots in a substitution drill. When there are several slots, the drill is often called a Multiple-Slot, Moving-Slot, or Complex Substitution Drill. The following examples show two-slot and three-slot substitution drills:

Teacher	Student(s)
Kinoo yama e ikimashita.	Kinoo yama e ikimashita.
kesa	Kesa yama e ikimashita.
gakkoo	Kesa gakkoo e ikimashita.
ototoi	Ototoi gakkoo e ikimashita.
kyoo	Kyoo gakkoo e ikimashita.
etc.	

These drills are much more sophisticated than single-slot substitutions since the student must always remember the preceding sentence and determine the proper slot to make the correct substitution. Moreover, if the cue words are not given in a set order as in the example above (slot 1, slot 2, slot 3, slot 1, slot 2, slot 3, etc.), students will have to pay closer attention to each cue in order to place it in the right slot. Although it is possible to create more than three slots in a substitution drill, additional slots will probably add little to the effectiveness of the drill.

It is also possible to call for the modification of the cue word before it is inserted in the proper place in the model sentence, or the modification of a part of the sentence itself as the cue word is used in it. This kind of drill is called a Substitution-Correlation Drill:

Teacher	Student(s)
Hideo wa mizu o nonde imasu.	Hideo wa mizu o nonde imasu.
kao o araimasu	Hideo wa kao o aratte imasu.
kippu o kaimasu	Hideo wa kippu o katte imasu.
benkyoo o shimasu	Hideo wa benkyoo o shite imasu.
ha o migakimasu	Hideo wa ha o migaite imasu.
etc.	

4. Transformation Drill

Transformation drills involve the performance of an identical operation on a series of structurally identical or similar sentences. It is frequently used and is highly effective in both teaching and testing the control over many structural points. In a simple form, a series of sentences may be transformed from the affirmative to the negative, from the present to the past, from the declarative to the negative, from the present to the past, from the declarative to the interrogative, from the active voice to the passive voice, and so forth. More complex forms call for two or more of such operations to be done simultaneously. The following drill involves two operations, transformation from the present to the past and from the affirmative to the negative:

Teacher	Student(s)
Kyoo gakkoo e ikimasu. Kinoo gakkoo e ikimasen deshita.	Kyoo gakkoo e ikimasu. Kinoo gakkoo e ikimasen deshita.
Kyoo eega e ikimasu.	Kinoo eega e ikimasen deshita.
Kyoo tegami o kakimasu.	Kinoo tegami o kakimasen deshita.
Kyoo suika o tabemasu.	Kinoo suika o tabemasen deshita.
Kyoo benkyoo o shimasu.	Kinoo benkyoo o shimasen deshita.
Kyoo zasshi o yomimasu.	Kinoo zasshi o yomimasen deshita.
etc.	

The transformation of the type shown above can be modified in many ways. For example, the teacher may ask the students to complete sentences according to a model. This kind of exercise is called a Completion Drill:

Teacher	Student(s)
Kyoo wa gakkoo e ikimasu ga kinoo wa ikimasen deshita.	Kyoo wa gakkoo e ikimasu ga kinoo wa ikimasen deshita.
Kyoo wa ocha o nomimasu ga	Kyoo wa ocha o nomimasu ga kinoo wa nomimasen deshita.
Kyoo wa tegami o kakimasu ga	Kyoo wa tegami o kakimasu ga kinoo wa kakimasen deshita.
Kyoo wa tenisu o shimasu ga	Kyoo wa tenisu o shimasu ga kinoo wa shimasen deshita.
Kyoo wa suika o tabemasu ga	Kyoo wa suika o tabemasu ga kinoo wa tabemasen deshita.
etc.	

A very popular variation of the transformation drill involves questions and answers. Called Response or Cued-Response Drill, it offers more interest to students because it closely approximates the real-life give-and-take of natural speech:

Teacher	Student(s)
Kinoo gakkoo e ikimashita ka?	Iie, ikimasen deshita.
Kesa ocha o nomimashita ka?	Iie, nomimasen deshita.
Yuube eega o mimashita ka?	Iie, mimasen deshita.
Ototoi tenisu o shimashita ka?	Iie, shimasen deshita.
Kesa tegami o kakimashita ka?	Iie, kakimasen deshita.
etc.	

Another variation of the transformation drill is called a Restatement Drill. The teacher tells a student to say something to the neighbor, or tells him or her to ask a question. When several students are involved in order to complete a full cycle of questions and responses, the drill is called a Chain Drill. Chain drills are most effective in changing the tempo of class drills, most of which are done in choral or individual response with little interaction among students themselves:

Teacher	Student
Taroosan ni tatsuyoo ni ittee kudasai.	Taroosan, tatte kudasai.
Jiroosan ni koko e kuruyoo ni itte kudasai.	Jiroosan, asoko e itte kudasai.
Suzuesan ni suwaruyoo ni itte kudasai.	Suzuesan, suwatte kudasai.
Izumisan ni te o ageruyoo ni itte kudasai.	Izumisan, te o agete kudasai.
etc.	

Recombination Drill, which requires the student to combine two or more separate sentences into one, is also a kind of transformation drill. It is often used to teach larger syntactic units:

Teacher	Student(s)
Gakkoo e ikimashita. Sorekara benkyoo shimashita.	Gakkoo e ittekara benkyoo shimashita.
Terebi o mimashita. Sorekara nemashita.	Terebi o mitekara nemashita.
Gohan o tabemashita. Sorekara dekakemashita.	Gohan o tabetekara dekakemashita.
Benkyoo o shimashita. Sorekara asobimashita.	Benkyoo o shitekara asobimashita
etc.	

5. Translation Drill

During the early years of audio-lingual teaching, translation of any kind was consciously avoided as a drilling device. It was considered an invitation for students to think in English and then translate into Japanese, thus causing problems of interference. It was also considered a testing rather than a learning device which tended to punish students for the kind of errors that were a natural product of the grammar-translation method. But translation is a fairly common activity in any culture and can be of great value if it is used properly in the course of language instruction. It can serve to distinguish between English and Japanese when structures are radically different. For example, stress as a syntactic device in English contrasts to lexical distinction in Japanese:

JAPANESE teacher	Nihongo no sensee
Japanese TEACHER	Nihon(jin) no sensee

In this case comparison of the two languages elucidates the point and is, therefore, a valid drill. Likewise, English may be used as cue words in substitution drills if vocabulary items are to be checked. In all cases, however, translation drills should be grouped according to structural similarities like all other pattern drills and should not be geared to train students in highly literary or technical translations.

Construction of Pattern Drills

If efficiently handled, more than twenty drills can be handled within thirty minutes of class time. This means that the teacher not only will have enough time to engage one's class in other activities, but also will probably run out of exercises to give. At this point one is faced with at least two alternatives: keep repeating more difficult drills until all the students can master them, or construct additional drills of one's own. The former has some advantages, of course, in that the class can always benefit from the repetition of certain drills in order to increase understanding of the underlying structure and gain more confidence in handling it. On the other hand, repeated use of the same drills can become extremely tedious and ineffective. If, however, the teacher constructs the additional drills, they will bring more variety to classroom exercises and students will gain valuable experience as well as insight into the problems of presenting new structures. Besides, we should all bear in mind that not all drills found in any text book are always effective or well-constructed. There are inevitably some exercises which do not seem to suit the proficiency or interest of a particular class. The teacher should be encouraged to experiment with one's own drills whenever one has the opportunity and when one has had sufficient experience in handling structural drills. In constructing supplementary drills, the following steps should be taken:

Define the problem: Contrastive analysis can provide help in determining what linguistic points should be emphasized and how exercises should be sequenced. Therefore, the teacher should decide first of all what particular points need to be drilled intensively and in what order they should be presented. Naturally, those patterns found in the areas of contrast should always be emphasized.

Make drill outlines: The outline for each drill need not be complete. A model sentence with a few possible cue words will suffice. Most drills should be written for choral response so as to utilize the class time as fully as possible. The drills should be arranged carefully; simple drills precede more difficult and complex ones so that the students can be led from learning to self-testing. Graded exercises will greatly facilitate the learning process.

Complete each drill: Each sentence in a drill should be simple, fairly short, and meaningful. The retention or memory span of students is much shorter in the early stages of language learning. Sentences that are too long or contain too many new words tend to become confusing. All sentences must be logically relatable to each other--if not contextually, at least within a certain semantic range, since abrupt changes in the referential point from utterance to utterance are very distracting to students. For maximum learning, each drill should contain six to eight sentences.

Choose a good model sentence and clear directions: The model sentence should be free of superfluous elements so that the type of changes to be made is clear to all. The directions should be as succinct as possible, with a minimum of grammatical nomenclature. If students seem to hesitate in the midst of a drill, the drill should be discarded for the moment. Such hesitations can be caused by several possible factors: The students did not understand the directions too well; the drill contained unanticipated structural, lexical, or phonological problems; or the operations involved were too complicated, implying that several intermediate drills should have been constructed.

It should be remembered that pattern drills, no matter how well done, cannot constitute in themselves the goal of language learning. Pattern practice is a means to an end. Those individually drilled and learned sounds, structures, and lexical items must be combined ultimately to form meaningful utterances of one's own. Learning a foreign language involves both mental and physical (motor) skills. It is like learning to play music. One cannot hope to play Chopin or Debussy without having spent countless hours practicing various scales, chords, arpeggios, and other finger exercises which seem rather mechanical. Sightreading of difficult music cannot be done unless one has read and practiced many graded pieces. Likewise, our students cannot speak Japanese like a native speaker or understand Japanese movies, radio and television programs until they have had many hours of practice. As all teachers know, language learning is a cumulative process. They should tell their students that manipulation drills calling for automatic responses to fixed cues will eventually lead to free conversation, an experience in communication, where responses are chosen at will to fit any kind of context. This requires drills and practice. See the appendix for samples of application drills.

TEACHING VOCABULARY

"Function Word" and "Content Word"

It is simple enough to say that language consists of words, or linguistic forms. A closer look at various linguistic forms will suggest that they should be grouped into several categories according to their functions in an utterance. For example, they can be divided into free forms and bound forms. Free forms, such as walk, boat, pretty, who, may occur as isolated, independent utterances. Bound forms, on the other hand, must always occur as part of a word or sentence.

In English, the plural marker *-s*, the past tense marker *-ed*, the adverb marker *-ly*, etc., are all word-bound forms. Others such as *of*, *and*, *the*, *an* are sentence-bound and must occur as part of a sentence. Free forms have fully referential meanings and are often called content words. Sentence-bound forms, which carry structural meaning, are called function words. The different functions of these two types of words can be illustrated by the Jabberwocky poem from *Through the Looking Glass* by Lewis Carroll:

'Twas brillig, and the slithy toves
  Did gyre and gimble in the wabe;
All mimsy were the borogroves,
  And the mome raths outgrabe.

"It seems pretty," said Alice upon reading the poem, "Somehow it seems to fill my head with ideas--only I don't exactly know what they are!" Though totally nonsensical that the poem may seem at first, it does have a meaning. What filled Alice's head was the structural meaning of the poem, conveyed by the word order (syntax) and the presence of certain bound forms. It is nonsensical only in that it has no identifiable referential meaning. If we remove the meaningless words from the poem, the structural meaning will become clearer:

'Twas -----, and the ----y ----s
  Did ----- and ----- in the -----;
All ----y were the ----s,
  And the ----- ----s out----.

Now we can proceed to fill the blanks with other content words which make sense within the framework of this poem. We could say, for instance, "'Twas spring, and the pretty birds/Did twitter and dance in the sky...," or "'Twas summer, and the tiny squirrels did dart and play in the forest," and so on.

All of us are capable of inventing an infinite number of nonsensical sentences as long as we observe the accepted syntactic patterns and employ the proper function words. A sentence like *The floomy slooks cranted the spроneous passils* has a structural but no lexical meaning. On the other hand, utterances like *Floomy slooks the cranted passils spроneous the* (loss of word order) and *Floom slook crant sprone passil* (loss of function words) have neither lexical nor structural meaning and are totally nonsensical. It follows, therefore, that basic syntactic patterns as well as all basic function words of a language must be taught thoroughly and actively if our students are to communicate in that language. Fortunately, the number of such patterns and function words is fairly limited. As a matter of fact, no one can invent a new structural pattern or a new function word because such items have existed for a long time as an essential part of any language.

What about the content words? It is difficult to lay down any rule or criterion regarding the selection of vocabulary items since so much depends on the course objectives, the age and interest of the students, the type of topics used, and so on. With the introduction of the audio-lingual method, the traditional extensive study of vocabulary has been de-emphasized. The vocabulary to be taught is limited until the student has acquired enough proficiency in the use of grammatical patterns. On the other hand, should we examine the total vocabulary that an eight-year old child knows in his or her native language, we would be astonished at the finding. At present, there is no conclusive evidence as to the number of vocabulary items optimally and actively teachable in foreign language classes. The selection of vocabulary in our textbooks is based on several factors: The findings of Kokuritsu Kokugo Kenkyuujo or the National Institute for Research in Japanese Language, several Japanese textbooks which have become available in the U.S. for use at the college level, and the results obtained from our research in sequential continuity curriculum.

"Active" vs. "Passive" Vocabulary

We have to realize that even for a native speaker of Japanese the number of vocabulary items that he or she can recognize (passive vocabulary) and produce (active vocabulary) are different, the former being far greater than the latter. If knowledge of vocabulary is to be developed adequately in our students, we must also accept the fact that their passive vocabulary will be greater than their active vocabulary. In other words, the students will have more items in their listening vocabulary than in their speaking vocabulary. Likewise, they will know more words in reading than in writing.

Although it is not always easy to make a clear-cut distinction between active and passive vocabulary in teaching a foreign language, we must be aware of the difference between the two. In initial stages, the listening and speaking vocabulary will be more or less identical. This equilibrium will soon disappear as students learn more vocabulary items. Very basic words--say the first three or four hundred on a frequency count based on spoken Japanese--will inevitably keep recurring to such an extent that they will be thoroughly learned as part of active vocabulary. Moreover, an increase in passive vocabulary often means an increase in active vocabulary also. In our texts lexical, items which are to be part of passive vocabulary, like those appearing in poems,songs, and plays, are marked as such and will not appear in tests that require their active use in students' own utterances.

Vocabulary in Context

One of the reasons for the de-emphasis of vocabulary learning is that formerly words were often learned as exact equivalents of English rather than in context of the language being studied. There are, or course, many Japanese words which are quite different in appearance but which find their equivalent expressions in English. Upon close scrutiny, however, it will be seen that few words in one language find their counterparts in the other having the same connotative or denotative range. The word kamisama is an "equivalent" of God, and yet in the Japanese mind it evokes a different image from the one traditionally associated with the word God in the English speaking world. Such a difference is often due to the cultural as well as linguistic dissimilarities of the two languages. There are words in the two languages whose meanings are almost identical, as in suiei-swimming, hashiru-to run, utsukushii-beautiful, and so on. Still others find only partial equivalents in which the identical or overlapping meanings are shared only to a limited extent, as in boonasu-bonus, boosan-priest, densha-electric train, and kyakuma-guest room. The last group constitutes the basic problem of vocabulary distinction that is common in the study of any foreign language. Words such as time in English will illustrate the point:

What *time* is it?	Ima *nanji* desu ka?
How many *times*?	*Nankai*?
I have no *time*.	*Jikan* ga nai.
Times have changed.	*Toki* wa kawatta.

It is obvious that vocabulary items need to be learned in the meaningful context of a sentence. They must be associated with certain situations, objects, and expressions. We must also encourage our students to develop the skill of deriving meaning through contextual inference. At times, giving simple explanations in English or a translation of the expression containing the word may clear up any ambiguity in meaning. A more effective method is to give a definition in Japanese, provided, of course, the pitfall of *ignotum per ignotious* (defining one unknown with another unknown) is avoided. Using near synonyms and antonyms and illustrating the word with plenty of examples are also effective. Audio-visual aids such as movies, slides, filmstrips, flashcards, maps, wall charts, drawings, photographs, or even actual objects are of immense value in encouraging direct association and their meanings.

TEACHING LANGUAGE AS CULTURE

Language as Culture

The view of language as culture is widely accepted by language teachers. Some linguists uphold the relativistic view that every language presents a particular view of certain reality and that such a view is shared only by the people belonging to the same linguistic group. Cultural patterns are definitely reflected in linguistic patterns and forms, and they should be introduced from the very beginning of language instruction. In this sense, culture must be learned through language as an integral part of communication skill. Area information and interesting tidbits can always be included as intentional digressions in language class. But they can be presented more systematically through situational dialogues, certain lexical items, adequate audio-visual aids, and supplementary teaching materials such as poems, songs, stories, playlets, games, and others.

We have already mentioned the importance of identifying the differences in the connotative and denotative range of English and Japanese words. Most of the differences are due to the cultural dissimilarity of the two countries. However, these differences are not only limited to isolated, individual words. As a matter of fact, Japanese abounds in speech styles and expressions with cultural meaning that is unpredictable from their lexical or syntactic meanings. Learning problems, then, concern not only phonology, grammar, and vocabulary but also situations which are considered typical of the Japanese civilization.

Style

Style indicates the use of alternating linguistic forms depending on the relationship between the speaker and the listener--the age, sex, social status, occasion, occupation, etc., of the two persons involved. For instance, the verb *to go* can be expressed in such diverse forms as *iku*, *ikareru*, *irrassharu*, *oideninaru*, *odekakeninaru*, *mairu*, *dekakeru*. To express oneself or the speaker we have such terms as *watakushi*, *watashi*, *atakushi*, *atashi*, *boku*, *ore*, *uchi*, *temae*. The listener is referred to as *anata*, *anatasama*, *anta*, *kimi*, *omae*, *otaku*. and others. Of course, not all these forms occur in the beginning course textbooks, but when more than two alternate forms do appear, it is necessary for the student to understand the cultural meanings attached to them.

Subgrouping of alternate forms in terms of style differences has been attempted by some grammarians, with the result that covering terms like formal-informal, honorific-humble, polite-neutral, familiar-vulgar, etc., have been attached to certain forms. Yet, in teaching Japanese in primary or secondary school these terms are not as useful to beginning students, and more precise explanations in addition to the cultural notes found in the textbooks should be provided. Furthermore, situations that call for such alternate forms must be re-created in the classroom with a sufficient number of examples until students have understood the differences. It should be noted that explanations, no matter how elegant or interesting, cannot take the place of practice. Creating a "cultural island," an atmosphere conducive to the learning of Japanese, along with constant practice in using the appropriate forms will provide the ultimate key to mastery of the important styles.

In our textbooks the situational dialogues and drill sentences utilize the so-called polite-neutral styles. Artificial as this choice may seem in view of the fact that most of the dialogues concern the activities of young people in Japan, the polite-neutral form is used by insight into the morphological structure of Japanese verbs and has a fairly high functional yield compared to other simpler forms. As the student's understanding of the Japanese cultural and linguistic patterns increases, more polite as well as more familiar styles are gradually introduced.

Expressions with Cultural Meanings

As was briefly discussed in the preceding section, due to differences in cultural patterns between Japanese and the student's native language, there are some expressions which are found only in Japanese and some which are found in both languages but with differences in cultural meaning. We shall confine ourselves here to the discussion of expressions whose cultural meaning is not easily deduced from the apparent surface meaning.

Among the typical expressions found only in Japanese are *okagesamade* in reply to questions inquiring about someone's health and *ittemairimasu-itterasshai* and *tadaima-okaerinasai*, greetings for leaving or returning to one's home. Before meals it is customary to say *itadakimasu*. A customer entering a shop is greeted by *irasshaimase*. Translated into English these expressions sound ludicrous or nonsensical as in *itadakimasu*, literally meaning 'I now partake of this food with gratitude.' These expressions must be taught in the proper cultural context, as provided often by the initial dialogues. Associated with and practiced in proper circumstances they are not too difficult to learn.

The second type of cultural expressions, i.e., those found in the two languages but with different implications, are more difficult to handle since there is a danger of their being misunderstood because of different cultural patterns. In giving a present, for instance, Japanese will say *tsumaranai mono desu ga*, or *ohazukashii mono desu ga*, which means literally 'this is something unworthy' or 'this is something I am ashamed of' even though the gift may be of great value. When inviting a guest to eat, the standard expression is *nanimo gozaimasen ga*, or 'there is nothing to eat.' Cultural code dictates that the speaker use these expressions as anything else in normal situations would be considered rude or impolite.

Among expressions which carry meanings characteristic of a culture are the so-called idioms. They are words or groups of words having a special meaning that is neither inherent in nor predictable from their component elements. Different languages often have their own idioms peculiar to the culture they represent. Take *ton'demonai*, for instance. The literal meaning of this phrase is 'there is not even flying' and the real meaning 'absolutely wrong' cannot be deduced from it. Phrases like *te ni ireru* 'to obtain' *kuchi o kiku* 'to talk', *kao ga hiroi* 'widely known', *ki ga ki de nai* 'unsettled, worried' also belong to the category of idiomatic or semi-idiomatic expressions. In addition, Japanese has a wide variety of symbolic or imitative intensifying words like *dondon* 'continuously' *dandan* 'gradually,' *nosonoso* 'slowly,' *tootoo* 'finally' and a rich assortment of onomatopoetic words assigned to various sounds or objects producing such sounds. All these expressions, an integral part of Japanese vocabulary even in children, should be presented with appropriate cultural explanations and exercises.

TEACHING READING AND WRITING

Although the teaching of listening and speaking has been strongly emphasized in language classes throughout the United States, it does not imply that we treat the teaching of reading and writing skills or the so-called secondary communication skills in an incidental manner. Needless to say, the teaching of the written form of Japanese to English-speaking students is a difficult task because of the entirely different orthographic system and the stylistic differences of spoken and written forms.

It is assumed that the teaching of the secondary communications skills always follows that of primary communication skills. Speech habits which have been acquired audio-lingually can be of great value in facilitating the learning of reading and writing. With the addition of new skills, our concern is to maintain and even improve our student's previously acquired oral-aural proficiency. Reading and writing activities become more prominent in later stages of language learning. Nevertheless, it will be seen that throughout our textbooks, audio-lingualism is utilized so that undue emphasis on any one skill at the expense of the others may be avoided at intermediate and advanced levels.

Teaching Reading

The development of reading skills in Japanese involves the acquisition of the ability to recognize letters, or more precisely, kana syllabaries and kanji, and the acquisition of the ability to read for meaning, that is, the understanding of meaning through written representation of the language. The first of these is called the recognition stage, and the second, reading-for-meaning stage.

1. Recognition Stage

Before students are able to read Japanese, they must be able to identify the graphemes, which are hiragana, katakana, and kanji. The first task is to recognize all the graphemes which correspond to the phonemes which must be learned. Hiragana and katakana represent all the syllables which are possible in Japanese. They have no recognizable referential meaning of their own. Due to their close correspondence with the Japanese phonemes and the comparative ease with which they can be mastered, hiragana and katakana are taught before kanji. The teaching of syllabary need not proceed according to the traditional chart system (gojuuon'ji) but rather, from those requiring little effort in learning to those with several strokes which are more difficult to remember. Each lesson introduces only a few graphemes in words which have been already learned. The graphemes which are easily confused due to general similarities in configuration are taught separately before they are compared with each other. The traditional chart can be best utilized as a summary of all graphemes when they have been presented.

When the associative ties between the graphemes and their representation of sounds have been made, we proceed to the next step. We now teach the students to establish a linguistic tie by having them read what is spoken; that is, the materials and especially the dialogues which have been previously introduced through audio-lingual instruction. Supplementary materials recombining the vocabulary and structures of the early lessons will also be presented. This is the most important stage and must be accomplished before the student moves on to the next activity of reading for meaning. Simple kanji will be presented in lieu of kana, representing the free forms. In our textbooks, the presentation of the number and types of kanji are controlled in view of the total lexical and structural items introduced at each level and within the essential concept of sequential continuity in our curriculum plans.

2. Reading-for-Meaning Stage

At this stage (corresponding to the end of Level III and all of Level IV of the secondary texts), the students will begin to encounter more and more words which they have not met previously through audio-lingual instruction. Reading for information may be done either intensively, usually in the classroom or extensively outside of class. Extensive reading is as important as detailed; intensive reading and graded materials will be developed for this purpose. If reading in the foreign language is to be successfully taught, especially in Japanese which employs different systems and styles of writing, extensive reading of diversified materials is essential. In the early stages of reading for meaning, the texts will be specifically designed for rapid reading with maximum direct comprehension; thus encouraging the student to read without having to stop too frequently to look up the meaning of a word or phrase. These "contrived" materials will not only utilize previously taught structures and vocabulary, but will also increase the number of new items.

Vocabulary items will be increasingly defined in Japanese. Where the definition may be ambiguous, antonyms or synonyms will be provided along with a sentence or two to illustrate the meaning and use of the word. Only when it is deemed uneconomical to define in Japanese will a word be given its English equivalent. Students will also be encouraged to infer the meaning of new words from the context. The level of the materials for extensive reading will be somewhat lower than the level of those studied in class. For both intensive and extensive reading, correlated listening exercises have an important place either in the classroom or in the language laboratory. Oral discussions and questions will be constantly used to maintain the speaking fluency already acquired.

In teaching reading, the teacher should tell the students never to write English equivalents between the lines, or write English translations of the passages, or prepare a separate list of new words for memorization without any context. Our textbooks provide a number of exercises after each reading passage. The following activities may be used to supplement the drills which accompany the texts:

Reading aloud: The teacher has the entire class, a few students, or an individual read a passage after him or her or by themselves. The teacher corrects all errors in pronunciation and phrasing. The passages may be read with the book open, or the teacher may ask the class to repeat afterwards with the book closed.

True-False statements: The teacher makes up a number of sentences concerning the text and asks the students to indicate whether each statement is true or false in terms of what they have read. This is an effective method of combining reading and auditory comprehension.

Questions: The teacher asks a student or has him or her ask the teacher or another student a number of questions on the passages read. One type of question will require "yes" or "no" with the repetition of the entire sentence, as in Taroo wa kesa kaimono ni ikimashita ka? Iie, Taroo wa kesa kaimono ni ikimasen deshita. This type of question not only increases listening and reading comprehension but can also review important lexical and structural items found in the text. Another type of question begins with the so-called question words like doko, dare, itsu, don'na, dooshite, nani, which will require the student to produce sentences taken from the text. For a more advanced class, the teacher may decrease the number of factual questions that can be answered from the text and increase the number of questions that invite simple inference, interpretation, analysis, or impressions and opinions concerning the text.

Discussions: The teacher selects from the text one or two "controversial" questions or statements suitable for a class discussion, and then encourages the students to express their own reactions or impressions and exchange their ideas with each other.

Teaching Writing

It is assumed that if the student fails to recognize the graphemes and correlate them with the sounds they represent, he or she will fail in reproducing such graphemes out of memory. Reading and writing should be taught simultaneously, of course, but the process of recognition must necessarily precede that of reproduction. In copying the graphemes, the student learns the basic strokes, contrastive strokes, letter styles, and graphic signs corresponding to the English comma, period, quotation mark, underline, and so forth. The workbooks for writing practice which accompany the textbooks provide adequate amounts of varied exercises. In addition, the teacher may use the following types of drills to supplement the existing ones:

Fill-in-the-blank drill: The teacher has the student complete sentences containing blank spaces. In the beginning, the blank spaces represent only the relationals and auxiliary verbs, to be filled out in *kana*, and the rest of the sentence in *romaji*. Various kinds of structural drills can be presented or reviewed in this manner. Another type of fill-in drills require the student to retain the function words already given and supply the proper content words so as to give the sentence a meaning. A sentence like *( ) wa kinoo ( ) de ( ) o ( ) mashita* will give choice of referential meaning to the student as long as he understands the underlying structural meaning.

Transformation drill: In transforming a series of sentences according to specific directions, the student not only copies those parts of the sentence which remain constant, but also supplies the necessary graphemes to complete the segments which must be changed.

Dehydrated sentences: A somewhat modified form of the fill-in-blank drill is called a dehydrated-sentence drill. The teacher chooses a series of words to be used in a sentence, such as *Yamadasan/yuube/tomodachi/oyogu/iku*. To this sentence the student supplies the "structure," to read, for example: *Yamadasan wa yuube tomodachi to oyogi ni ikimashita*. The dehydrated sentences can be given in *romaji*, requiring the student to write a sentence with the proper graphemes, or they can be given in *kana* so as to provide additional exercise in reading and copying graphemes or replacing *kana* with *kanji*.

Writing as Expression

Students can write only when they are able to recombine the lexical and structural items they have learned. It is useless and even harmful to encourage them to write "compositions" while the basic elements of Japanese have not been internalized. Most teachers who assign compositions do not bother correcting all the errors, or spend endless hours rewriting many incomprehensible sentences. Before students are permitted to write freely what they wish to express, they must be prepared with several types of exercises which eventually lead to free compositions. Several activities are suggested for this purpose:

Directed narration: The teacher has the student rewrite dialogues in the narrative form. This exercise requires the student to perform minimal grammatical changes.

Cued narration: The student is given a paragraph composed of several dehydrated sentences, and by supplying the necessary function words and making proper changes in word endings completes the paragraph. For checking the control over structure, this procedure can be reversed: The students supply all necessary content words with a meaningful context their complete paragraph with many blanks. Still another form of cued material is called a guided composition: A topic is assigned with a dozen brief questions. The student must write a paragraph or two while incorporating the answers to all the questions.

Paraphrase: The student summarizes a story or a passage in several sentences. Key words and expressions to be used in the paraphrase may be indicated by the teacher.

Parallel writing: The teacher presents a short story and then asks the students to rewrite it while changing the place of the action, some of the characters, the time of action, etc., so that the story is completely changed while still retaining the same number of sentences.

CHAPTER III

SCOPE AND SEQUENCE: CONTENT AND SKILLS DEVELOPMENT

Senri no michi mo ippo yori hajimaru.

(A journey of a thousand miles starts with but a single step.)

千里の
道も
一歩から

The secondary school Japanese language program is usually a three- or four-year sequence program, Japanese I--III or IV; and often five or six years Japanese I--VI, are offered with the first level beginning in the intermediate schools. The Scope and Sequence Charts on the following pages attempt to describe the development of the four skills--listening, speaking, reading, and writing--and the basic elements of language-- phonology, morphology, syntax, vocabulary, and culture. Not only are the items under each skill listed in sequence of study, but also the skills themselves are arranged according to their development. The elements of language are listed in the order of their introduction from simple to complex.

Flexibility is necessary in categorizing the steps of development into levels of study, for the individual steps from one level to the next may often overlap. For example, what is listed in Level I could possibly be included in Level II as well. That is to say, the inclusion of a particular item in one level does not necessarily imply that it cannot be included in the following level. Similarly, the basic skills themselves may overlap, for speaking does not develop only after listening is completed. They are developed simultaneously.

Another reason for adaptability in categorizing the steps is that, in some instances, individual steps may be interchanged. Whatever the case may be, one can correctly assume that getting from Level I to Level II in speaking skills development does, indeed, necessitate the accomplishment of all or most of the intermediate steps at one time or another.

Pervading the development of each and all skills are the development and expansion of an active as well as passive vocabulary without which a student would be left with only sounds, patterns, tenses or modes which are very limited resources and inadequate for the real use of the language.

These basic categories are mostly related to the second Japanese program goal (p. 7) and the program objectives (p. 9) related to language skills. These in turn are supportive of the Foundation Program Objective I (p. 6). The performance expectations (p. 10) are examples of further breakdown of the Program Objective I. The teacher can select instructional objectives from the sample performance expectations. The following charts (p. 48-- 60) will help in that effort.

Conversational and Culture class levels I and II are offered as one- or two-year courses for those who are interested only in the oral communication skills. The scope and sequence of such an optional course could be an adaptation of the regular program described in the charts mentioned above with the reading and writing activities replaced with more listening and speaking practice. However, listening and speaking exercises by themselves can become monotonous unless well executed by a skillful teacher, and so some reading and writing *kana* and *kanji* might be a motivational activity for students. If such is the case Conversational and Culture class level I could be similar to Level I of the regular curriculum, and in Level II there could be a concentration on only speaking and listening activities. Selected radio and TV programs can then be excellent listening assignments, and interaction with native Japanese speakers can be helpful and interesting classroom activity. Models for Conversational and Culture class levels I and II are presented in the appendix. They can be adapted to suit the needs of the individual school and could be worthwhile curriculum experimentations.

SCOPE AND SEQUENCE

Content, Skills and Objectives

LEVEL I

	LISTENING	*SPEAKING*
PHONOLOGY	Be able to recognize all Japanese phonemes and their allophones and prosodic features, particularly contrasts between: a. long and short vowls b. long and short consonants c. syllabic n and non-syllabic n (taNi vs. tani) d. pitch accent e. palatalized consonants vs. non palatalized consonant followed by a high vowel (kya vs. ka) f. intonation contour (rising, falling, g. voiced and voiceless vowels Be able to interpret short utterances and simple conversation between native speakers within situations similar to the lesson dialogues.	Be able to reproduce all contrasts mentioned under listening and produce the following 90% of the time: a. r in all positions b. syllabic initial /ts/ c. pure vowels rather than diphthongs d. syllable-timed rather than stress-timed utterances e. voiceless high vowels in unstressed low pitch positions whenever they occur f. velar nasal in all positions g. [h] and [ɸ] in appropriate positions h. proper intonational contour Be able to reproduce given short utterances with acceptable pronunciation, pitch accent and intonation within the limits of the course content.
MORPHOLOGY	Be able to recognize the affirmative and negative perfect (including plain form) and non-perfect markers as used with verbs, adjectives and copula: -mashita, -masendeshita -mashoo, -masen, masu ooki-ku arimasen, -katta -deshoo, ja arimasen -deshita, ja arimasen deshita -desu, ja arimasen Be able to recognize the morphophonemic changes involved in the use of above markers.	Be able to construct and reproduce sentences with grammatical structures listed under Morphology and Syntax in drills 90% of the time. Be able to reproduce lesson dialogues and directed dialogues with 90% accuracy in grammatical structures listed under morphology and syntax 90% of the time. Be able to make simple requests and statements, ask and answer simple questions; and within the limits of everyday routine conversational

	LISTENING	*SPEAKING*
AND SYNTAX	Be able to recognize the normal declarative (transitive and intransitive), interrogative, and imperative sentence patterns of varying complexities. Be able to recognize and understand the set of basic phrase, clause and sentence relations used in the above sentence patterns: ni, o, wa, de, mo, e, ga, to, kara, demo, no, moo, mada. Be able to recognize and identify the demonstratives: kore, sore and are series and their parallel forms, the adjectival nouns as modifiers; and the onomatopoetic words.	situations, use appropriate and accurate grammatical forms mentioned under listening 90% of the time.
VOCABULARY	Be able to recognize and understand vocabulary words used in situations within context of this level, i.e., conversations about everyday routine and activities of a high school student. Total vocabulary items of approximately 500-700 active vocabulary words. Also the Japanese (1-10) and Chinese (1-100) counting systems and idiomatic expressions.	Be able to reproduce and use correctly 80% of the vocabulary words in drills and exercises, and in conversations limited to everyday activities and situations within the context of this level 80% of the time.
CULTURE	Be able to recognize and associate Japanese customs introduced with the language and the people who speak it. Cultural items introduced in this level are: a. Common proper names, use of -san, and forms of address b. Courtesy expressions c. Differences in speech inflections between men and women d. Vocabulary words and proper names pertaining to geography and topography of Japan e. Food f. Story of kanji, use of dictionary g. Mannerisms and behavioral differences	Be able to reproduce the idioms and expressions and use them appropriately in greetings and conversations pertaining to the topics covered in Level I 80% of the time. Be able to answer questions about Japan's geography and topography, etc., introduced in this level, in simple, short sentences accurately 80% of the time. Be able to appreciate, enjoy and describe the different cultural aspects and their relation to the language.

SCOPE AND SEQUENCE

Content, Skills and Objectives

LEVEL I

	READING	*WRITING*
PHONOLOGY	Be able to accurately associate Japanese syllables and phrases with spelling in the Roman alphabet symbols--roomaji--and kana 90% of the time. Be able to read Japanese written in roomaji, kana, and kanji with proper pronunciation, pitch accent, rhythm, and intonation to be meaningful to the native speaker 90% of the time.	Be able to write all the Japanese sounds and words in roomaji and Japanese orthography accurately 90% of the time.
MORPHOLOGY AND SYNTAX	Be able to write, by dictation, sentences and paragraphs in roomaji, kana, and kanji with proper spacing and punctuation 90% of the time. Be able to read and summarize all that he reads in roomaji, Japanese orthography about subjects within the context of this level, that is grammatical structure and vocabulary words.	Be able to write in roomaji, kana, and kanji, original short sentences using grammatical structures correctly within Level I context.
VOCABULARY	Be able to read with understanding simple conversational dialogues within everyday situations and narratives presented 85% of the time.	Be able to write all vocabulary words and phrases in roomaji, kana, and kanji and use 90% of them appropriately in accurate simple sentences on related topics 90% of the time.

SCOPE AND SEQUENCE. Content, Skills and Objectives. Level I

READING *WRITING*

CULTURE

Be able to identify and recognize the association of cultural items listed under culture to the language of this level.

Be able to demonstrate the understanding of the cultural items by correct use of the cultural expressions, and by action or statement identify the cultural elements covered in this level.

SCOPE AND SEQUENCE

Content, Skills and Objectives

LEVEL II

	LISTENING	*SPEAKING*
PHON-OLOGY	Be able to discriminate and to imitate intonation, rhythm, and other prosodic features.	Be able to reproduce all of the sound contrasts, use proper intonation, rhythm and other prosodic features at the proper time with more precision and 90% accuracy.
MORPHOLOGY AND SYNTAX	Be able to recognize and identify the affirmative and negative requests; progressive and permissive markers: -te kudasai, naide kudasai -te/de imasu, -te/de imasen -te/de mo ii desu, -te/de wa ikemasen nominalizer 'no' phrases: to iimasu verbal clause modifier: -u, -ta forms, -ta koto Be able to recognize and comprehend the morphophonemic changes of verbs when used with the above markers. Be able to recognize the relational NI used: with verbs of direction, showing purpose; with time words; with agemasu and moraimasu	Be able to accurately apply in a simple conversation the various usages of: -te imasu, adj. -ku, V-(r)u koto ga dekimasu, deshoo?, deshoo, -ta deshoo, -katta deshoo?, and datta deshoo? Be able to use correctly the grammatical forms mentioned under listening 80% of the time within conversational situations.

SCOPE AND SEQUENCE. Content, Skills and Objectives.

	LISTENING	*SPEAKING*
VOCABULARY	Be able to recognize and identify additional vocabulary words--(200-300 total); days of the week, counters, honorific expressions, expressions of one's state of being and feelings, telling time, Chinese counting system beyond 100, courtesy expressions such as itte mairimasu and tadaima, onomatopoetic words, verbs denoting weather conditions, more function words, shrines and festivals, Japanese clothing.	Be able to reproduce and use correctly all the additional vocabulary words learned within context of this level, especially expressions on weather conditions; description of sounds and state of being, using onomatopoetic words 95% of the time.
CULTURE	Be able to describe Japanese festivals, main cities, rural and urban life, historical phrases, temples and shrines, and performing arts introduced in this level.	

SCOPE AND SEQUENCE

Content Skills and Objectives

LEVEL II

	READING	*WRITING*
PHONOLOGY	Be able to associate sounds to symbols accurately 100% of the time, and read accurately and interpret simple dialogues and narratives written in hiragana and kanji with grammatical patterns and vocabulary words that are already familiar. To discriminate symbols in the hiragana syllabary accurately 100% of the time.	Be able to write symbols accurately to the syllables in Japanese, and be able to write by dictation in hiragana and katakana and kanji correctly 100% of the time.
MORPHOLOGY AND SYNTAX	Be able to read accurately and summarize simple dialogues and narratives written in hiragana and kanji (300) using grammatical patterns and vocabulary items that are already familiar.	Be able to express ideas using appropriate vocabulary items in proper grammatical forms and word order within the context of this level 90% of the time.
VOCABULARY	Be able to read and understand all vocabulary words, write original short paragraphs, and use in sentences about 100-400 kanji words within context of this level 90% of the time.	
CULTURE	Be able to read accurately all given selections, and write accurate original expressions about the items listed under culture in simple short paragraphs.	

SCOPE AND SEQUENCE

Content, Skills and Objectives

LEVEL III

	LISTENING	*SPEAKING*
PHON-OLOGY	Be able to employ intonation and other prosodic features, and recognize nuances associated with different pitch accents.	Be able to speak with proper pronunciation, intonation, and other prosodic features in a conversation to affect proper meaning and nuances in the language 85% of the time.
MORPHOLOGY AND SYNTAX	Be able to recognize and identify the use of: ga as adversative and sentence connector V-te (de), Adjective -te (de) as sentence connectors verbal clause modifiers: -u and -ta forms, -ta koto nominalizer 'no' phrases: to iimasu to -- to dochira, yori -- no hoo ga, V-u tsumori, koto ni suru(naru), ni suru (naru), -nakereba narimasen, -nakute mo ii, -te mo kamaimasen, V-u hazu, V-te kuru, keredo -- (time word) de, V-te kita, V-reba, Adj. -kereba (provisional), N-de (V-te) -- (reason), V-te miru	Be able to reproduce and accurately use all the new grammatical structures listed under listening 85% of the time.

SCOPE AND SEQUENCE. Content, Skills and Objectives.

	LISTENING	*SPEAKING*
VOCABULARY	Be able to identify and recognize an additional 300 new words (total 800-1000 vocabulary items) introduced in the lessons relating to: a. post office b. travel c. radio and TV d. music entertainment e. Japanese eating places f. Japanese clothing: Yukata, obi, etc. g. Japanese bath--furro h. pets, hobbies i. Japanese cities, parks j. Japanese foods k. Japanese literature	Be able to use properly the new vocabulary items in conversations relating to the subject areas listed under vocabulary 80% of the time.
CULTURE	To be able to recognize and identify things Japanese, especially those items listed below, and associate them with the Japanese people, language and culture: a. kabuki - makunouchi bento b. samurai - nakama c. shrines, temples - kami, jinja d. Japanese festival - omikoshi e. Japanese homes - shoji, fusuma f. Japanese bath - ofuro g. folklore, folk songs h. history - historical figures	

SCOPE AND SEQUENCE

Content, Skills and Objectives

LEVEL III

	READING	*WRITING*
PHONOLOGY	Be able to associate all Japanese sounds with the corresponding orthographic representations--the Japanese syllabary and about 400-600 simple kanji--and read any lesson text with some fluency and expression.	Be able to write by dictation all Japanese sounds and kanji learned with correct okurigana with 90% accuracy all the time.
MORPHOLOGY AND SYNTAX	Be able to read and interpret Japanese materials within the context of the grammatical structures and subject areas covered at this level.	Be able to write a paragraph or two about everyday and routine matters using the additional vocabulary and grammatical structures listed for this level with 90% accuracy all the time. Be able to write a friendly letter of invitation or about a trip with 90% accuracy in form and expression.
VOCABULARY	Be able to read and write a minimum 200-400 kanji words (with proper okurigana) and use them correctly in writing.	

SCOPE AND SEQUENCE

Content, Skills and Objectives

LEVEL IV

	LISTENING	*SPEAKING*
PHON-OLOGY	Be able to master sound discrimination, intonation, rhythm, and other prosodic features, recognition and understanding of nuances associated with different pitch accents and expressions in the language.	Be able to reproduce all sounds and intonation patterns acceptable to native speakers 100% of the time.
MORPHOLOGY AND SYNTAX	Be able to recognize and identify the basic colloquial patterns covered within the four levels. Specific grammatical structures to be added to the previous learning are: a. levels of speech b. passive: direct and indirect c. potential: regular and irregular d. Non-final predicate: V-stem, Adj. -ku, -tari, -shi, -u to, -tara e. causative: transitive and intransitive f. dependent nominatives: Wake, yoo, tokoro (ni), baai g. relationals: demo (or something), demo (anything), ni (addition), toka, sae, bakari (only) h. multiple relationals i. sentence particle: kana, kashira j. -taroo (daroo) form k. interrogative nominative: ka (some), no ((not) any)	Be able to use appropriately and with facility and ease at the proper time all the basic grammatical constructions introduced throughout the levels. Be able to carry on a conversation with a native speaker about topics within the context of the four levels.

SCOPE AND SEQUENCE. Content, Skills and Objectives.

	LISTENING	*SPEAKING*
VOCABULARY	Be able to understand an additional vocabulary of 400-500 (total 1000-1500) items introduced in this level relating to Japan's: hospital, medical care, natural resources, economy, Buddhism, religious festivals, industry, dietary life, history, language.	Be able to use appropriately the additional new vocabulary words and expressions in context in ordinary conversation as well as in prepared speeches.
CULTURE	Be able to understand and appreciate: a. Japanese speech levels b. Japanese culture in relation to: natural resources, religion, history, seasons, and nature, literature, family, etc.	

SCOPE AND SEQUENCE

Content, Skills and Objectives

LEVEL IV

	READING	*WRITING*
PHON-OLOGY	Be able to read aloud with ease and fluency all Japanese materials of average difficulty (native Japanese text of 7th or 8th grades) with accurate near-native pronunciation, intonation and expression 90% of the time.	Be able to write accurately all sounds in orthographic symbols with near-native proficiency 90% of the time.
MORPHOLOGY AND SYNTAX	Be able to read and comprehend materials of average difficulty with little use of the dictionary.	Be able to express in writing with ease and accuracy at the level of discussion on topics in the text. Be able to express in writing one's own ideas utilizing the more complex patterns learned within this level.
VOCAB-ULARY	Be able to read and understand Japanese books and magazines with the use of a dictionary for words other than those introduced in this level.	Be able to write and use approximately 600-800 kanji characters and various combinations of them in context.
CULTURE	Be able to read and understand materials written in Japanese (equivalent to Japanese Intermediate School level) regarding Japanese culture and customs.	Be able to write short paragraphs about some cultural aspect of the Japanese people.

CHAPTER IV

TESTING AND EVALUATION

Tazan no ishi: Hito no furi mite waga furi naose.

(Let this be a good lesson to you:

By other's faults, wise men correct their own.)

他山の石

人の振り見て
わが振り直せ

Testing is a very important part of foreign language instruction because it can serve not only as a measurement of students' progress, achievement, and proficiency, but also as an evaluation of the teaching goals and techniques. Testing should be done only when students have had a reasonable time to assimilate the materials which have been presented. This means that tests should be announced in advance to permit adequate preparation as well as performance. "Pop" quizzes rarely increase proper motivation and their use is often abused as a punishing device for an unprepared class. Testing should also serve as a reinforcing device so that students may learn from their mistakes. Test papers should be returned as soon as possible with the nature of correct or incorrect performance pointed out. Frequent, short quizzes are more effective as a learning and reinforcing tool than long, infrequent examinations. A good test should enable the teacher to find out what points need reviewing, how effective the teaching techniques have been, how much progress the students have made, and whether or not the basic course objectives are being met.

The construction of good tests is not a simple task. The test must accurately reflect the teaching materials, techniques, and course objectives. Probably the most important factor determining the testing technique to be used is the nature of the skill or skills being tested. Test items are constructed usually in terms of the four basic skills - listening, speaking, reading, and writing. Very few items are "pure" in terms of testing one skill/item; most involve at least two skills, and many involve three or all four.

Translations have been a favorite testing method of many teachers. Used sparingly, translation does measure the degree of mastery over certain grammatical and lexical items. Yet translation is considered a skill that has little to do with real language learning. Unless the course emphasizes such an activity, it should not be used frequently. It is slow to administer, offers too many possibilities in answers, and tends to encourage students to think constantly in English and equate English sentences with Japanese. The harmful effects of vocabulary tests are well known. Words out of context are difficult to learn and are quickly forgotten. Dictation is a good exercise when writing skill is being taught, but it is a very inefficient way of testing. It is difficult to score a dictation objectively. Furthermore, it tests such multiple linguistic skills--whether the student can understand spoken Japanese, whether one can write Japanese graphemes, whether one can associate sounds with symbols, whether one has enough structural/lexical knowledge to write only what makes sense, and so on--that the teacher cannot pinpoint the causes for poor performance in dictation. Free compositions tend to reflect an optimistic view of the teacher. They show very poor sampling of ability because the number of errors depends on the individual students, time allowed, topic chosen, and the length of the composition required. What is more, free compositions are extremely difficult to score.

TESTING AUDIO-LINGUAL SKILLS

The audio-lingual skills are often considered the most difficult for all aspects of testing: construction, administration and scoring. Listening and speaking tests are complicated by the often significant practical considerations (proper accoustical facilities, accurate enunciation by the tester, etc.), and the fleeting nature of both the test stimulus and response render the scoring hazardous and often invalid. In general these test items emphasize one or another of listening or speaking activities in an effort to determine which, if any, of them are causing the student difficulty.

Testing-Listening Comprehension

Listening comprehension is not a simple activity; it involves proper auditory discrimination, retention, structural and lexical knowledge, and sound-symbol association if reading or writing is part of the listening activity. Under the present heading, we shall discuss several major types of test items. It should be pointed out that imitating the methods and techniques used by standardized tests is not the same as priming students. The unit tests which accompany our series can give opportunities to the teacher to become familiar with some of the good testing procedures.

1. Auditory Discrimination

The type of auditory discrimination drills mentioned under "Teaching the Sound System" may be used for testing also. The teacher announces that he is going to read several groups of words, each group consisting of three words. One of these three words will be different from the other two. The students then write the number of the word which is different from the rest.

tsuki-suki-suki	(No. 1)
kiita-kiita-kita	(No. 3)
ryoo-riyoo-ryoo	(No. 2)
hima-hima-shima	(No. 3)

All areas of phonemic contrasts in Japanese should be tested as they are taught to students. Contrast between English and Japanese sounds can be tested by mixing correctly pronounced Japanese words with those pronounced with an English "accent." The item becomes easier if the number of words in the group is increased to four as in *sore-sore-sode-sore*, or more difficult if there are only two words, like *suki-tsuki*, *tori-torii*. In the latter case, the student may write an *S* or same, or a *D* or different.

Visuals cues are effective when vocabulary items that have already been presented are used for auditory discrimination. Showing a picture of the moon to the class, the teacher pronounces the word *tsuki*. The class indicates whether the word corresponds to the object being shown.

2. Auditory Comprehension

Auditory comprehension items are designed to check retention, phonemic contrasts, vocabulary, and grammar. When constructed as "pure" types, they measure auditory comprehension exclusively. As "hybrid" types, they measure listening as well as reading or writing ability.

"Pure" types of items can be constructed in various ways. The teacher may require certain bodily movements in response to the command, as in *migi no te o agenasai*, *koko e kite kudasai*, *to o akenasai*, etc. He or she may ask students to bring crayons to class, and give commands such as *chiisana aoi maru o kakinasai*, *ookina shiroi maru to chiisana kuroi maru o kaite kudasai*, etc. These items are particularly suitable for younger students. If the numerals and "counters" have been taught, the teacher can direct the students to write down in arabic numerals the number they hear in each sentence: *Asoko ni hito ga futari imasu* (2), *kono kitte o juumai kudasai* (10), *anata wa nijuudoru motte imasu ka?*(20), and so on.

Pictorial cues, drawn in unambiguous ways, help to vary true-false or multiple-choice items. A picture of a desk with a book on it, another with two books underneath, a third showing three books on the floor in front of the desk may describe statements such as *tsukue no ue ni hon ga arimasu*, *tsukue no shita ni hon ga sansatsu arimasu*, *hon ga nisatsu tsukue no mae ni arimasu*. A single picture with several objects or people engaged in various activities fits into true-false questions or statements.

As students' retention increases it is possible to make up more sophisticated items without visual cues. The teacher asks whether a given statement is true or false (logical vs. illogical) such as: *Gohan o tabeta node onaka ga sukimashita*; *kyoo wa nichiyoobi desu kara gakkoo e ikimasen*. Instead of a single statement, the teacher may give a question and an answer, or a statement and a rejoinder, and tell students to indicate whether the answer or rejoinder is logical and possible in terms of the first question or statement: *Kinoo nani o shimashita ka? Issho ni Waikiki e ikimashoo* (false); *Onaka ga sukimashita ga, ohirugohan wa mada desu yo* (true), etc. It is easy to convert these items to multiple-choice items by giving two alternate answers, A and B. The student selects A or B if either answer seems appropriate, and C if neither seems correct. With more advanced students, the teacher may read a story or a connected passage accompanied by several true-false statements concerning it.

"Hybrid" types involve either reading or writing as part of listening comprehension. Typically, the teacher asks a question orally and the student chooses one of the several possible answers printed on the answer sheet. Another procedure has the student respond to the teacher's oral question by writing the appropriate answer. In either case, whether reading or writing is involved, auditory comprehension is measured only indirectly. Thus, even if the student has understood the oral cue correctly, the selection of the right answer depends on his ability to read the alternate answers rapidly. When written answers are required, scoring tends to be on the correctness of the response rather than on listening skills as such.

Testing Speaking

Speaking ability has often been measured through class observation of student verbal behavior in the target language. Such an approach assesses speaking skill only indirectly and fails to pinpoint specific pronunciation errors except outstanding ones. Speaking tests are extremely difficult to construct. Among other factors, speaking involves pronunciation, grammar, vocabulary, and fluency. Since scoring tends to be quite subjective, the teacher needs to be trained in elementary phonetics in order to evaluate performance as accurately as possible. Ideally, the scoring should correlate highly with that of other similarly trained teachers.

1. Pronunciation

The goal of teaching pronunciation is the attainment of near-native facility in recognizing and producing the sounds, rhythm, stress, intonation, etc., of the target language. Pronunciation can be evaluated through reading, mimicry, or free response. In all cases, the teacher prepares a dozen or more sentences. These sentences can be arranged so as to constitute a dialogue or a connected passage. Each sentence contains one key feature to be checked:

Kore wa chizu desu ka?	(check i of chizu)
Hai, Amerika no chizu desu.	(pitch contour of Amerika)
Sono tsugi no e wa nan desu ka?	(ts of tsugi)
Sore wa hashi ('bridge') no e desu.	(pitch-accent of hashi)
Kiree na hashi desu nee.	(intonation contour of nee)
etc.	

Needless to say, the students are not to know what the key sound is in the sentences they are being tested on. In printing such an exam for pronunciation in reading, no underlines will be made. The test sentences can be read, recited from memory, or recorded on tape for mimicry. Pictorial cues can elicit statements containing key words if the pictures are clearly drawn and the questions and expected answers are carefully controlled. Grading can be done in terms of 1 or 0 point, indicating acceptable or unacceptable pronunciation. A more refined system using several categories like 4-native, 3-near-native, 2-nonnative but intelligible, 1-unintelligible, 0-no answer attempted, can only be adopted at the risk of complicating the scoring procedure.

2. Speaking

Speaking tests are generally designed to measure structure, vocabulary, pronunciation, and fluency through cued or free response. For cued response, various types of transformation drills discussed under "Teaching Grammatical Patterns" as well as pictorial cues may be used. A picture of a clock showing three-twenty elicits several statements through questions like kore wa nan desu ka?, ima nan'ji desu ka?, ato gofun de nan'ji ni narimasu ka?, etc. A composite picture taken from a magazine or a photograph can be used with a number of questions concerning the location of objects, activities of people, impression of the viewer, and so forth.

In free response the student gives a series of utterances prompted by a single cue. One describes, for example, what is happening in a picture or several related pictures. One may also talk in some detail about a topic such as what one did the night before, last Saturday morning, this morning, what one will do this evening, tomorrow night, next Sunday, what one thought of the story one read or heard in class, and so on. The teacher will sometimes ask brief questions in order to elicit more responses from the student.

The difficulty of speaking tests lies more in scoring the response than in administering it. If the student is answering several questions, each answer must be evaluated in terms of pronunciation, grammar, vocabulary, and fluency. If there is a series of varied utterances in response to a single topic, some kind of "global rating" system will have to be adopted. At any rate, it is undesirable to have exceedingly fine scales such as 0-5, 0-6, or 0-7 for each feature to be checked. If there is large enough sampling, a minimal grading scale of 0-2 or 0-3 should yield reliable scores:

0	no attempt to answer
1	very halting, incoherent, almost unintelligible
2	at times halting, some errors but without a loss of overall meaning or continuity
3	almost no errors, quite appropriate, no hesitation

A grading scale of 0-3 like the one above, applied separately to pronunciation, grammar, vocabulary, and fluency or immediacy of response, will produce a maximum range of 0-12 points per response. If there are ten test items, they will have a theoretical range of 0-120, certainly wide enough to discriminate between better and poor performance.

It is best to administer a listening-speaking test, and particularly the speaking test, in the language laboratory where students can listen to the master tape or record their response with a minimum amount of distraction. The recording time for the speaking test should not exceed three or four minutes. The machines must be checked beforehand for proper functioning and the students instructed in the handling of the equipment. The answer sheets or any other necessary materials should be distributed immediately before the test. The tedious job of listening to the students' tapes can be shortened considerably if the recording machines are controlled to record only the students' responses, and if all tapes with only a few minutes' recordings are put on a single master tape. If a recording facility is not available, the teacher may give the test individually to each student while the others are engaged in silent activities such as reading and writing. One advantage of this method is that the teacher can grade the student on each item as he responds to questions. The obvious disadvantage is that at times the teacher may have to ask the student to repeat his response if it was not heard clearly or if there was not enough time to score it.

We have repeatedly pointed out the importance of the audio-lingual aspect of language teaching. Yet the oral-aural skills are rather difficult to evaluate. Many teachers give quick quizzes that are reading or writing oriented and judge the students' performance on the basis of informal contact or on their mastery of the written language. As a result, some students cease speaking the language the moment they step out of the classroom or the language laboratory. They do not try to communicate in the language which they are studying. Many memorize grammatical rules and lists of words and do their homework silently in their rooms or in the library. The teacher must explain to them the goals of audio-lingual instruction and the purpose of the specific methods and procedures used in teaching. If our techniques used in imparting linguistic skills are primarily audio-lingual, then our testing method must necessarily be based on the same principles as those for teaching.

READING AND WRITING SKILLS

Testing Reading

Reading and writing skills are still taught, of course, but our aims in teaching them have changed. In the past reading-translation was the principal aim of most foreign language courses. This skill had priority over other skills and it was developed and tested through translation. Today, however, the goal in reading is not translation, but total comprehension in the target language without recourse to English. Hence, test items necessarily involve visual perception and familiarity with the structure, vocabulary and graphemes of the language, and the speed with which one reads. Reading comprehension items are therefore constructed around a complete conversation or entire narration.

1. Reading Comprehension

Items in reading comprehension are designed to measure the reading skill independently of students' ability to write. Students are usually asked to read a selection which utilizes only familiar words and patterns and select the correct answers to a question asked about the selection. The items are usually presented as multiple choice, true and false, completion or appropriate-inappropriate. Care should be taken to see that the items are genuine comprehension items and could not be answered without having read the text.

2. Vocabulary

Vocabulary items are intended to check familiarity with the words and idioms of the language by completion, logical sequence of expression, continuation of thought, or by choosing an antonym or synonym.

Testing Writing

Communication through writing demands real proficiency in the language to be effective. A series of definite steps must be followed in developing such a skill which requires mastery of spelling, grammar, and vocabulary to attain proficiency in expression and fluency. Tests in writing therefore must measure the various aspects of progress in vocabulary, spelling, grammar and style.

1. Dictation

Mastery of the syllabary and kanji is prerequisite to writing in Japanese. Frequent dictation and short quizzes are helpful in the assimilation of these mechanical aspects of writing. First, kanji words and phrases may be read as dictation exercises. These should be corrected immediately. Then, passages or selections are dictated and corrected for accuracy.

2. Partial Sentences

Partial and directed sentences in the target language to be completed with proper forms (cues given) help to check on the morphology and syntax of the language.

3. Composition

A composition test measures the ability to organize ideas on paper and evaluates the ultimate goal of writing skills. It is, however, very difficult to score and is time consuming. To be as objective as possible in scoring, grading should be limited to only certain aspects which cannot be tested otherwise. Such limitation can be set to the use of tenses, descriptions, adjectives, etc., and as to the length of response required.

TEST EVALUATION CRITERIA

A good test should meet all the four basic criteria involved in test evaluation: validity, reliability, scorability, and administrability. Each of these criteria will be discussed below.

Validity

Does the test measure what it is supposed to measure? This is perhaps the most essential consideration in test construction. The teacher must ask the question: Just what is it that this test measures? For example, if a test of Japanese pronunciation does indeed measure pronunciation as it is taught, it is a valid test. But if it involves complex grammatical patterns as part of the check on pronunciation, or if pronunciation is evaluated by having the student read roomaji which they have not done extensively in class, or if pronunciation is measured by means of auditory discrimination, it may not be a valid test. If the course objectives emphasize oral-aural proficiency, and, if the test items are reading-writing oriented, the test has very little validity. Validity depends on the linguistic content and on the specific techniques used to test the content. It must be designed for a particular level with the course objectives always in mind.

Reliability

How consistently does the test measure whatever it measures? Reliability is a necessary corollary of validity, since the latter is partly checked by it. The test should be comprehensive enough to sample all the essential items taught. For reliability, test items should incorporate a full range of levels of difficulty. If all students do equally well or equally poorly on a series of quizzes, chances are that the quizzes are faulty, that is, too easy or too difficult to indicate an accurate assessment of their true performance. If students' scores change greatly when a test is repeated under similar conditions after a short period of time, it may be the fault of the test rather than any actual change in the students' knowledge. If the test results correlate very poorly with those obtained by a known standardized test, the test probably has very low reliability. The so-called standardized tests are usually better constructed than short quizzes since, among other things, all test items are thoroughly analyzed in terms of responses from the better, median, and poor performances over a period of time.

Scorability and Administrability

Is the test easy to score? Can it be scored objectively? A composition or a long speaking test is obviously too difficult to score objectively. We do not have to construct "objective" items like true-false, multiple choice, or matching types. But test items should be designed in such a way to evaluate responses with as much objectivity and ease in scoring as possible.

Scoring is not usually a problem with objective format tests: the correct response is determined when the item is constructed. Unfortunately, the more freedom of response allowed, the more difficult the scoring. Add to this the "fleeting" qualities of an unrecorded oral response, and you have a real scoring problem.

For most items, scoring can be greatly simplified by applying some objective-format techniques to the "non-objective" items. As each item is made up, design a "perfect" or full-credit response. Then, divide the points available for that item to fit that response. For example, the score chart for a composition might be:

Composition (25 points)

item	points possible
communicates ideas	5
grammatical structure	10
vocabulary and spelling	5
correct characters	5
other	5

Always allow an "other" category for points to be used at the teacher's discretion. This allows for the students who have done something unique or exceptionally well.

Can the test be given in the particular situation? A teacher still new in the profession tends to construct elaborate, lengthy quizzes in an attempt to include all the important items taught. As a result, much of the valuable class time is spent on testing rather than on learning. A test in a given testing situation must measure whatever it measures with reasonable cost in time, effort, and money.

Continuous Evaluation

Evaluation of a student's ability and performance within the language class is not solely a matter of a few tests and quizzes administered during the semester or marking period. It is rather a continuous process in which every repetition, or every response to a direction or a question, guides the teacher in determining the individual student's degree of comprehension and language performance.

In arriving at a specific grade for the marking period, a number of devices in addition to the test and quiz questions may be brought to bear. The teacher may at times, in the course of daily routine, grade rapidly the performance of the individual student as he or she repeats the drills, manipulates adaptations and transformation drills, or answers and asks directed questions.

As the class uses the language laboratory or electronic classroom, teachers may keep before themselves two sheets of paper, each on a clipboard. One sheet identifies the students by seating position; the other provides space for each student so that the teachers can make notes as they monitor the activities during a tape drill. In the lower corner of the sheet are recorded the date, tape, and class. Each student monitored receives an evaluative score based on the ability to echo or to manipulate a drill pattern. Within a period of 10 minutes the teacher can evaluate half a pattern. These numerous scores will not only yield a measure of the student's achievement, but also will record growth through the school year.

Individualized grading and personal growth is important. Grading has far more benefits as encouragement and recognition of effort than it does as an instrument of threat.

Reporting to Parents

The nature of audio-lingual instruction when used suggests a degree of concentration and application required of students that would seem to indicate the conventional means of reporting student progress to parents is not always adequate. Experience has shown that many parents question the meaning of the letter or number grades normally used, especially during the prereading phase when the pupils do not write the customary paper-and-pencil type tests. They want to know how the teacher has arrived at the grade and also just what the grade reflects. Any explanatory note to students and/or parents can prevent misunderstandings and foster cooperation and good relationships.

In order to be as objective as possible, the following sample rating sheet can be used as a guide for teachers. A good, average and poor scale is useful.

Sample Rating Sheet

A. General

   1. Retention
   2. Preparation of written homework
   3. Preparation of oral homework
   4. Participation in classroom recitation

B. Classroom Work

   1. Listening
      a. Discrimination of sounds
      b. Understanding the teacher
      c. Understanding other pupils
      d. Following oral directions and instructions
      e. Comprehension of moderately long passages
      f. Understanding and manipulating oral drills and dialog adaptations on tape

2. Speaking
    a. Repeating a word or phrase correctly
    b. Repeating a sentence correctly
    c. Pronouncing accurately
    d. Speaking with acceptable rhythm, phrasing, and intonation
    e. Using Japanese for communication

3. Reading
    a. Reading material learned audio-lingually
    b. Comprehending new material and recombinations without recourse to translation
    c. Manipulating materials derived through reading

4. Writing
    a. Accurately transcribing materials learned audio-lingually
    b. Writing correctly from dictation
    c. Answering in written form questions on materials mastered audio-lingually
    d. Performing substitutions and transformations under guidance

CHAPTER V

USING A TEXTBOOK SERIES

Baka to hasami wa tsukai yoo.

(Praise the fool, and you may make him useful.)

バカと鋏は
使いよう

The development of teaching strategies over the years has been from the so-called "traditional" system of basal book orientation to the audio-lingual approach. As a consequence, many school districts have adopted as basic texts one or another of the various sets of materials designed for the implementation of the audio-lingual approach to language teaching. These textbooks, tapes, workbooks and accompanying manuals are teaching aids which must be adapted to the needs of each class.

Necessary adaptations, delections, and additions to the text and materials must be made by teachers in accordance with the amount of time at their disposal for teaching the program as well as the makeup and goals of each class. Students differ in ability, motivation, age, and preparation. Some may have had instruction in elementary school or at home. Credit by examination can be used in these cases to better place the students.

The earlier the program in Japanese is begun, the greater the opportunity afforded for working toward mastery, particularly in the areas of listening and speaking. In working with students who begin their study of Japanese in grade 7, teachers will find many opportunities to supplement the basic materials of the basal texts. They will be able to apportion more time to the audio-lingual training phase; pay more attention to cultural materials as an integrated part of the program; introduce poetry, proverbs, and songs; extend the basic vocabulary of the various units; and develop dialog adaptation to a far greater degree. Teachers will probably find that, regardless of the textbook being used and the point at which the students begin their study, they will have to provide additional material for reinforcement of a specific concept, additional drills for mastery of a particular structure, and additional narratives for aural comprehension or reading practice. None of the new textbook programs is complete in itself. Each has to be supplemented in some way to meet the needs of a particular class or of the total program. Teachers should not hesitate to seek out and use the additional materials required to bring the class closer to the objectives, always remembering that when introducing new items supplementary to the basic material, provision must be made for their complete integration through their inclusion in pattern drills, question and answer drills, and directed dialog practice, and they must allow for later re-entry if the additions so demand.

Teachers may prepare these extra materials themselves, but it is suggested that they either go to other sources whenever possible to save time and effort or that they try to enlist the joint effort of the department in preparing such materials. It would be a worthwhile project to be undertaken in an inservice workshop program under the direction of a capable and experienced chairman or supervisor. In this manner, the materials will directly reflect the thought of the group as it pertains to the text and will supply everyone in the department with identical supplementary drills.

It has been found that the material offered for instruction at a given level in the various audio-lingual texts is often too extensive to be covered in one year. Deletions or adaptations will often be necessary. However, if a unit of the textbook is omitted, any new vocabulary in the discarded unit which is basic to the units that follow must be introduced and drilled as items of pattern practice and in question-answer practice. Of course, all re-entry drills of previously learned structures contained in this unit can be retained and utilized in the standard manner.

It seems important, nevertheless, that no matter how many adaptations be made or how much supplementary material be required in the proper utilization of the textbook series, two considerations be kept in mind. First, that the book be used as closely in accordance with the author's recommendations as possible (especially the first time that it is being used) and second, that the entire series be employed. Each level of a properly prepared series develops and supplements the former by repeating, stressing, and expanding conversational patterns, grammatical needs, vocabulary categories, and ultimately literary skills. The third- and fourth-level texts should be the logical culmination of a coordinated and systematic program, and therefore, serious consideration should be given to the adoption of a total textbook series.

CHAPTER VI

IDEAS FOR LEARNING ACTIVITIES

Sannin yoreba manju no chie.

(Two heads are better than one.)

三人よれば

文殊の知恵

Life is exciting and continually changing. Language is made for this infinite variety of activities. Each new adventure reinforces our experiences and therefore our language fluency.

The classroom should simulate this marvelous variety of so many things happening in so many ways. There is no excuse for a language class to be boring. Students are motivated and sustained by maintaining variety and excitement. Some suggestions are as follows:

1. Pass out pictures on which one particular item of clothing has been pointed out and numbered. Student identifies the item of clothing, then passes the picture on to next student. If you begin with 10-15 different pictures, by the end of the time period, each student will have identified that many different items of clothing. You can challenge the students more if you set a time limit on how long they can hang on to each picture. Note: This can be done with parts of the body, too.

2. Word pairs: Give one member of a common food pair and student(s) supplies other member of the pair.

   Example: musubi - ume

3. Have students do short "how-to" demonstrations in which proper use of the imperative is absolutely essential.

4. Students can create ads for a newspaper or magazine in which Japanese culture is depicted.

   Example: Ue kara yonde demo Yamamotoyama,
   Shita kara yonde demo Yamamotoyama.

5. "You Are There": Students take role of a reporter and famous historical personality. Reporter interviews famous person about what he/she did, why, how, etc. Proper use of tenses is crucial.

6. Introduce students to different forms of letters. Show them and discuss with them samples of different forms/styles. Then, have them write different kinds of letters varying the style according to the occasion--love letter, letter to Mother, letter to apply for a job, etc.

7. Charades: Write different proverbs on slips of paper. Each student draws one slip and tries to get other students to guess the proverb by acting it out.

8. Have students find examples of what Japanese people do for recreation by finding articles or pictures in periodicals, newspaper and magazines. Ask them to do a comparison between recreation in the United States and Japan.

9. Name various topics on slips of paper. Student draws one, takes a few moments to organize his/her thoughts, then gives an impromptu talk on the selected topic.

10. Have students rewrite a well known fable, legend, etc. in Japanese. They will demonstrate their understanding of Japanese culture by adapting the fable, legend, etc., to fit a Japanese context.

11. Students can interview Japanese-speaking guests from the community. This can be done individually or by having the class listen in on an interview being conducted by a classmate. As a follow-up activity, have students write an article in which they summarize the highlights of the interview.

12. Have students listen to radio broadcasts or watch Japanese programs on TV. Follow up with a class discussion of the programs. See if students can make analogies, comparisons, etc., with historical events or cultural units previously encountered in lower levels.

13. Students can enact a play in Japanese.

14. Have students "teach" students of lower levels either as tutors or as "teacher for a day." Be sure to review their lesson plans and offer assistance and supervision as much as possible. This can also be done with elementary school classes. High school students seem to enjoy working with younger students.

15. Have students organize and participate in a Japanese speech festival with categories such as: oral interpretation, oratory, impromptu, etc. This can be an interschool as well as an intraschool activity. This is more applicable to upper levels.

16. Have high school students act as "tour guides" for intermediate school exchanges or have them assist the Hawai'i Visitors' Bureau.

17. For the more capable students, original short stories or poems could be written by them. Share them with the class.

18. Students can produce their own original filmstrips or slide shows of a Japanese topic of their own choosing. They can write script, etc. These may differ in terms of audience, etc.

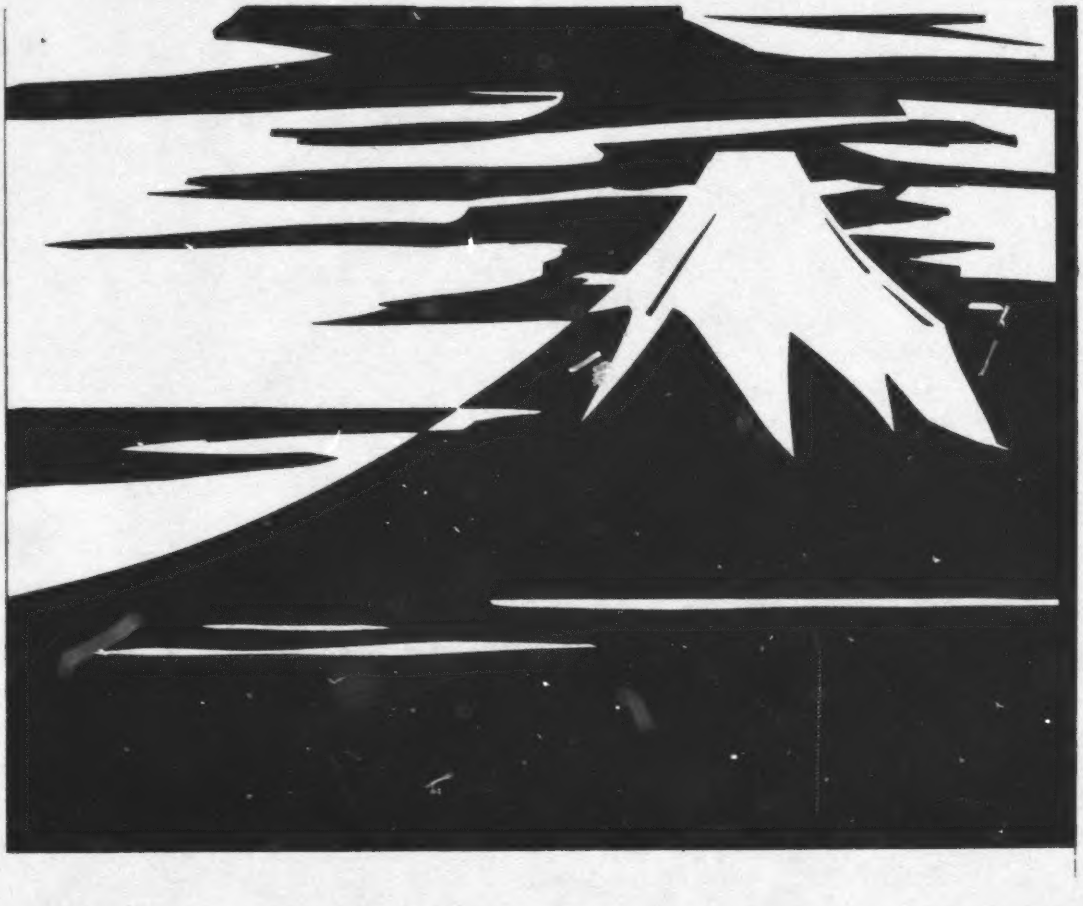
19. Set up a dining table in class. Teach students the names for different eating utensils, etc. Make up a set of cards on which you describe individual problems, etc., which one might encounter in a restaurant; i.e., "You dropped your fork. Ask the waiter for another one." A capable student or the teacher can play the part of the waiter. As the meal progresses, you ask a student to select a new card from the ones that remain. All conversations will be conducted in Japanese as much as possible.

20. After students have done initial research and reading about the history of a part of Japan, let them do a pictorial history of the significant events such as preparing a mural of its history, etc.

21. Jeopardy: Divide class into teams. Give name of a person, place, or event. Students give the question that would give that answer. Example:

Example: Teacher says, "Basho" Students should say, "Who is noted for haiku?"

APPENDIX



CONVERSATIONAL CLASS

LEVEL ONE

Objectives:

1. Students will be able to use the amenities in Japanese at the appropriate time.
2. Students will be able to talk about themselves in given situations.
3. Students will be able to provide simple directions.
4. Students will be able to elicit simple information.
5. Students will be able to provide simple information.
6. Students will be able to demonstrate evident cultural differences and be aware of them.
7. Students will be able to apply learned Japanese with acceptable accuracy, so that the utterance is understood.
8. Students will be able to pronounce Japanese words with acceptable accuracy, so that there will be no question in meaning.
9. Students will be able to identify and distinguish the different Japanese orthography.

COURSE OUTLINE

I. Introduction

   A. History of the Japanese language, brief description of the influence of Chinese in the language; demonstrate the difference in the writing systems in Japanese.

   B. Pronunciation drills of the Japanese sounds not found in English.

      1. Explanation of Japanese phonology
      2. Drill sounds, such as:
         a. Rya, ryu, ryo
         b. Jya, jyu, jyo
         c. Gya, gyu, gyo

   C. Grammatical differences between Japanese and English:

      1. Explanation of morphology and syntax of the Japanese language

      2. Distinct difference between spoken and written Japanese

      3. Importance of being accurate to avoid gross misunderstandings

II. Basic Format

   A. Dialogs

      1. Dialogs relating to situations familiar to students
         a. Giving directions
         b. Asking directions
         c. Talking about student activities
         d. Giving simple instructions
         e. Simple questions and answers

      2. Dialogs relating to students (self and family)
         a. Talk about themselves
         b. Talk about family
         c. Asking and providing information about self/family
         d. Simple introduction

      3. Dialogs relating to situations outside of students' immediate environment
         a. Comparative school situation between Japan and Hawaii
         b. Comparative life styles between Japan and Hawaii
         c. Traveling in Japan/preparation for the trip

      4. Others
         a. Sales transactions
         b. Ordering/filling orders
         c. Small talk (weather conditions, good book, etc.)

B. Monologs

1. Have students talk about themselves after preparing a short speech

2. Have students present a short anecdote in Japanese

3. Have students present a simple demonstration in Japanese
   - a. Making "omusubi" or "sushi"
   - b. Origami
   - c. Proper way to sit with legs folded under you

C. Cultural Aspects

1. Time element in using amenities (greetings)
2. Giving and denying compliments
3. In-group and out-group difference
   e.g. otoosan vs. chichi
   okaasan vs. haha
4. Mannerism
   e.g. bowing, body language
5. Meals/eating
   e.g. partaking in Japanese meal, amenities, customs, use of different utensils
6. Roles
   e.g. roles of father, eldest son, mother, child, grandparents, uncles/aunts, etc.

D. Vocabulary

1. Amenities
2. Idiomatic expressions
3. Family terms
4. School language
   - a. Addressing people
   - b. Classroom language
   - c. Courses
   - d. School related terms
5. Directional words
   - a. Location
   - b. Preposition-like words
6. Counters
   - a. Age
   - b. People
   - c. Money (American and Japanese)
   - d. Time (hours, minutes, days, months, years, etc.)
   - e. Books, pencils, etc.
7. Time words
   - a. Days of the week
   - b. Months
   - c. Holidays, etc.
8. Other vocabulary applicable to everyday life

E. Structure

1. Verb forms: -masu, -mashita, -masen, -masen deshita, -mashoo, -tai, -te imasu, -te kudasai, -naide kudasai, potential, causative

2. Copula: desu, deshita

3. Adjectives: akai, akakatta desu, akaku arimasen, etc.

4. Relationals/particles

F. Orthography (optional)

1. Begin with Roomaji

2. Introduce HIRAGANA
   a. Written practice
   b. Apply to lesson

3. Introduce KATAKANA
   a. Written practice
   b. Apply to lesson
   c. Relate to things in Hawaii
   d. Relate to loan-words in Japanese

4. Introduce KANJI
   a. Numbers one to ten, hundred, thousand
   b. Simple and frequently used KANJI

G. Other Activities

1. Songs and dances
2. Field trips to places relevant to lesson in immediate environment (library and department store)
3. Demonstrations
4. Films and slides relevant to lesson
5. Games classroom activities relevant to lessons*
6. Other cultural activities teacher may see fit to have class participate in, pertaining to lessons

*Suggested games and activities attached

SUGGESTED ACTIVITIES

A. Games

1. Word games

   a. Card games, set up like karuta
   b. Baseball
   c. Identification relay

2. Classroom activities*

   a. Roving reporter
   Provide student with tape and cassette recorder, have student interview people about their reactions to different issues

   b. Surprise package
   Have students pass a box, wrapped with something inside around, they are to record what they think might be in the box, later have class share what they have recorded, teacher opens box and shows class the content--usually food item works well, as it may be used as a reward later.

   c. Describing an item
   Bring to class an item, such as a pineapple, have class describe the item to someone who may never have seen one, you may provide students with the needed additional vocabulary, do exercise orally or written, later if item is edible share with class and once again have them describe the taste, texture, color, etc.

   d. Role playing
   Have students act out different roles in class, they may even act out the teacher, Japanese tourist, etc.

   e. Situational role playing
   Have students form groups of two or three, they pick out of a hat different situations, they are given five minutes to prepare themselves before they are required to act out situation.

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*some of these activities may be graded activities

SAMPLE LESSON

I. Objectives

A. Students will be able to reproduce Japanese sounds with a degree of accuracy.

B. Students will be able to identify and reproduce ten HIRAGANA symbols (optional).

II. Activities

A. Repetition drills
  1. Select sounds that are difficult for students to make e.g. rya, ryu, ryo
  2. Have students repeat sounds until they are able to say them with ease
  3. Select words that have sounds difficult for students to say e.g. biyooin/byooin, ryokoo, gakkoo, kyooshitsu
  4. Have students repeat words until they are able to say them giving them the English meaning may help to start building their vocabulary

B. HIRAGANA (optional)
  1. Introduce A-gyoo in sequence
  2. Give proper stroke order, emphasize the importance of stroke order, but don't waste too much time on it
  3. Introduce Ka-gyoo in sequence
  4. Once again give proper stroke order
  5. Take both A and KA-gyoo and drill students on identification
  6. Make words from both lines and have students read them, a game may be used as reinforcement

C. Review
  1. Review both sounds and hiragana
  2. Review vocabulary that you have introduced

D. Other activities
  1. Use songs that have some of the sounds that you may have drilled, e.g., "Tooryanse," "Shojoji"
  2. Use games that reinforce objectives
    a. Relay games
    b. Identification games

E. Evaluation
  1. Quiz on sound recognition
  2. Quiz on Hiragana

CONVERSATIONAL CLASS

LEVEL TWO

Objectives:

1. Students will be able to speak more freely on given subjects.
2. Students will be able to apply the different sentences to given situations.
3. Students will be able to distinguish the different levels of speech.
4. Students will be able to distinguish cultural differences in their actions and speech.
5. Students will be able to give and receive more complex directions than in level one.
6. Students will be able to provide and follow more complex instructions than in level one.
7. Students will be able to demonstrate the use of the different orthography in written exercises.
8. Students will be able to distinguish the different measuring systems (e.g., yards vs. meters).

COURSE OUTLINE

I. Introduction:

A. Writing review
  1. Review HIRAGANA
  2. Review KATAKANA
  3. Review KANJI

B. Structure review
  1. Review in conversation (orally)
  2. Review in writing (narratives)

C. Vocabulary review

D. Situation review

E. Pronunciation review

II. Basic Format

A. Dialog
  1. Relating to situations familiar to students
    a. Giving and asking directions
    b. Talking about student activities
    c. Giving and following directions
    d. Questions and answers

  2. Relating to students (self and family)
    a. Talking about interests (hobbies, books, etc.)
    b. Talking about future plans
    c. Talking about family members
    d. Self-introduction (jiko shookai)

  3. Dialogs relating to Japanese visitors in Hawaii
    a. Sightseeing
    b. Finding out about their interests
    c. Discussing life style differences
    d. Discussing value differences

  4. Others
    a. Sales transactions
    b. Preparation for Japan trip
    c. Persuading parents to allow students to make trip
    d. Small talk

B. Narrations

  1. Relating to situations presented in dialog

  2. Sets scene, mood of dialog

C. Reading practice

   1. Providing interesting bits of information for students (e.g. Hawaiian folklore)

   2. Providing additional vocabulary and structure practice

   3. Providing practice for HIRAGANA, KATAKANA, KANJI reinforcement

D. Cultural aspects

   1. Comparative behavioral patterns between the Japanese and American

   2. Difference in amenities

   3. Difference in levels of speech

E. Vocabulary

   1. Idiomatic expressions

   2. Words used in everyday conversations (e.g. nasakenai, namakemono, wagamama)

   3. Metric measurements

   4. Counters

   5. Time words

   6. Other vocabulary applicable to everyday life

F. Orthography

   1. Review HIRAGANA and KATAKANA

   2. Introduce KANJI

      a. History of KANJI

      b. Radicals (HEN, GAMAE, etc.)

      c. Composition of KANJI for balance, looks, etc.

G. Other Activities

   1. Songs and dances

   2. Field trips (movies, department store, etc.)

   3. Demonstrations (ikebana, ocha, shuji, etc.)

   4. Use of television or radio programs

5. Films and slides relevant to lesson

6. Games relevant to classroom activities

7. Guest speakers, speaking in target language

SAMPLE LESSON

I. Objectives

- A. Students will be able to identify words or phrases in Japanese.
- B. Students will be able to identify situations in which words and/or phrases are used.

II. Activities

- A. Prepare students for television program.
  1. Describe the situation, if known beforehand
  2. Give students clues as to what kind of words and/or phrases to listen for.
- B. Assign one television show
  1. Select a night when there will be a television show that students could relate to.
  2. They are to watch show and listen carefully for words and/or phrases that are commonly used.
  3. They are to make a list of the different words and/or phrases that they have caught while listening.
  4. For each word and/or phrase they are to give the situation that they were used in

e.g.

namakenaide	son goofing off and mother comes in to remind him to continue his homework
nasakenai desu ne	mother telling daughter what she has done is not good.

  5. Have students look up the meaning of the words and/or phrases they have listed.

III. Evaluation

- A. After sharing the list that students have made with class (the teacher may also have his/her own list), quiz for meaning.
- B. Have students create dialogs using some of the words and/or phrases they have listed.

TYPES OF DRILLS

I. Communicative drills:

A. Situational dialogs: Students are given situations and they create a dialog according to the situations.

e.g.

Mike is lost and unable to find his way to the train station. He stops at a shop to ask directions.

Mike: Ano, chotto sumimasen ga.......

Shopkeeper: Hai, irasshaimase.

Mike: Eki wa doko desu ka?

Shopkeeper: Eki? A, sugu soko desu. Ginkoo no mae desu yo.

Mike: Doomo.......

B. Restating models: Teacher reads a passage to students and has students retell the story in their own words.

e.g.

Kyoto wa Nihon no kottoo no ooi tokoro desu. Furui tatemono ga sono mama nokotte imasu. Tottemo kanji no ii tokoro desu.

Kyoto wa Nihon no mukashi no miyako de furui mono ga takusan aru tokoro desu. Furui tatemono wa mukashi no mama nokotte imasu. Tottemo kimochi no ii tokoro desu.

C. Description: Students are given person, place, event, or object and they are to describe whatever item they have selected. Class is to listen to the descriptions and later ask questions. Sometimes it may be fun not to identify the item and have the class guess by listening to the description.

e.g.

Soto mo nakami mo kiiroi desu. Mi wa tokidoki amai desu. Tokuni natsu ni dekiru no wa. Demo tokidoki suppai desu. Hawai no hitotachi wa amari tabenai to omoimasu ga kankoo kyaku wa mina yorokonde tabemasu. Kawa wa wani no kawa no yoo de, daiya no moyoo ga arimasu.
Nan deshoo ka?

(painapuru)

D. Narration: Teacher starts a story and students finish.

e.g. On the chalkboard teacher writes:

Kinoo Yamada-san wa Ara Moana e ikimashita.

Student one:
Shirokiya ni hairimashita.

Student two:
Bentoo o kaimashita.

Student three:
Futatsu kaimashita. Osembe mo kaimashita.

etc.........

E. Free responses: Ask questions as they may apply to students. They are free to respond according to their own situations.

e.g.

1. Doko ni sunde imasu ka?

2. Ichiban suki na kamoku wa nandesu ka?

3. Kazoku wa nannin desu ka?

4. Shumi wa nan desu ka?

5. Shorai wa nani ni naritai (n) desu ka?

etc.

II. Pronunciation drills:

A. Recognition: Read sounds and have students identify each sound by noting on paper whether it was 1 or 2.

e.g.

1	2
ka	ga
su	tsu
de	re
dai	rai
shi	chi

B. Minimal pair drills: similar to the above, except use words rather than just sounds.

e.g.

1	2
jyuu	jiyuu
biyooin	byooin

III. Translation drills:

Oral/aural practice. Give Japanese and have students give the English equivalent; then give the English and have students give the Japanese equivalents.

e.g.

teacher	student
Doko e ikimasu ka?	Where are you going?
Dare to ikimasu ka?	Who are you going with?
Nan de ikimasu ka?	What are you going on?
Itsu ikimasu ka?	When are you going?
Waikiki e ikimasu.	I'm going to Waikiki.
Maiku-kun to ikimasu.	I'm going with Mike.
Basu de ikimasu.	I'm going by bus.
Ashita ikimasu.	We're going tomorrow.

IV. Transformation drills:

A. Invention: Students are given parts or elements of a sentence and are to build their own sentences.

e.g.

tabemashita - oden - resutoran

Kinoo resutoran de oden o tabemashita.

nemashita - jugyoo - kinoo

Kinoo Nihongo no jugyoo chuu nemashita.

B. Answer-question drills: Teacher gives the answers and students produce the appropriate questions.

e.g.

Tsukue no ue ni hon ga arimashita.
Hon wa doko ni arimashita ka?

Ashita Nihon ni ikimasu.
Itsu Nihon ni ikimasu ka?

Resutoran de sukiyaki o tabemashita.
Resutoran de nani o tabemashita ka?

V. Repetition drills

A. Mimicking: teacher reads, students repeat.

B. Sentence building: Teacher drills giving words or phrases to build up sentences.

e.g.

teacher	student
ikimasu	ikimasu
Waikiki e ikimasu.	Waikiki e ikimasu.
Kyoo Waikiki e ikimasu	Kyoo Waikiki e ikimasu.
Kyoo tomodachi to Waikiki e ikimasu.	Kyoo tomodachi to Waikiki e ikimasu.
Kyoo sanji goro ni tomodachi to Waikiki e ikimasu.	Kyoo sanji goro ni tomodachi to Waikiki e ikimasu.

C. Identification drills: Teacher holds up an item and students identify item in Japanese.

e.g.

teacher	student
holds up book	Sore wa hon desu.
holds up box	Sore wa hako desu.

D. Direction drill: Teacher gives an imperative statement, usually an order or direction, and student performs.

e.g.

teacher	student
Kokuban ni hiragana no A o kakinasai (kaite kudasai).	writes hiragana A on chalkboard.
Doa o akete	student opens door
Mado o shimete kudasai.	student closes window.

E. Do-and-Say/Say-and-Do drills: Teacher does an action and student tells what the teacher is doing. Student does an action and tells what he is doing.

e.g.

teacher opens door.	Sensei wa doa o akemashita.
student opens door.	Ima doa o akemashita.

(Teacher may prompt students by asking: Nani o shimashita ka?)

VI. Substitution drills:

A. Vocabulary substitution: Teacher gives a sentence and a clue word, and students make the substitution.

e.g.

teacher	student
Hon o yomimashita.	
Zasshi	Zasshi o yomimashita.
Shimbun	Shimbun o yomimashita.

B. Contrast drill: teacher holds up item and gives wrong vocabulary; students are to identify item with correct vocabulary.

e.g.

teacher	student
Kore wa mannenhitsu desu. (holding up a pencil)	Iie, sore wa empitsu desu.

C. Dialog substitution: Teacher gives class a dialog. After the class has mastered the dialog, teacher gives different situations and students make changes in the dialog to suit the new situation.

e.g.

Dialog:

A: Kyoo doko e ikimashita ka?

B: Chotto Ara Moana e ikimashita.

A: Nani o kaimashita ka?

B: Ee, shatsu o kaimashita.

Substitution:

A: Kinoo doko e ikimashita ka?

B: Chotto Waikiki e ikimashita.

A: Nani o shimashita ka?

B: Eiga o mimashita.

VII. Analytical drills:

A. Counter drills: Teacher gives problems in Japanese using counters and students are to add/stubtract and give answers.

e.g.

Akai kami o jyuugomai kaimashita. Ichimai ga san sento desu. Sorekara, aoi kami o nijyuumai kaimashita. Aoi kami wa ichimai gosento desu. Zenbu de ikura ni narimashita ka?

Ichidoru yonjyuugosento deshita.

Tanaka-san wa nijyuugo doru o motte imashita. Ara Moana e itte atarashii shatsu o kaimashita. Jyuuhachi doru nana jyuu hassento deshita. Otsuri ga ikura arimasu ka?

Ichidoru nijyuuhassento

B. "What am I?" drills: Teacher reads a description of an item and the students guess what the item is.

e.g.

Watashi wa Nihon no tokuchoo no yama desu. Mukashi wa Tokyoo kara yoku mieta soo desu ga ima wa kogai de zenzen mienaku narimashita. Watashi wa Nihon ni kagirazu sekaijyuu ni demo yoku shirarete imasu. Natsu wa amari yuki ga tsumotte inai node Nihonjin wa yoku tozan shimasu. Demo watashi no fuyu no sugata no hoo ga kirei da to omoimasu. Watashi wa nan desu ka?

Fujisan desu.

C. Situation application drills: Guessing the situation. Teacher reads a passage describing a situation and students guess the situation.

e.g.

Konoaida miserareta shashin no ojoosan to resutoran de keeki to koohi o tabete imasu. Haha mo issho de, kanojo no okaasan mo issho desu. Tonari no sewayaki obaasan mo kite imasu. Iroiiro shumi toka shigoto no koto o kikarete imasu. Kanojo wa jitto shita o muite zenzen mono o itte kuremasen. Taikutsu de moo kaeritaku narimashita. Kore wa nan deshoo ka?

Omiai desu.

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